THE KINEMATOGRAPH

1d. Weekly.
6/6 per Ann.
Post Free.

No. 120. Vol. 5. [Entered at Stationers' Hall.] AUG. 26, 1909. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.

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Notice.
Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.
All matter and copy of advertisements must be received by **six o'clock on Tuesday** to insure insertion in Thursday's current issue.

The Colour Difficulty.

Of all the difficulties which confront the manufacturers in their efforts to obtain in their films a perfect "illusion of life," that of recording colour is perhaps the greatest. The sense of hearing can be, at all events, partially satisfied by the many synchronising machines on the market, or by other means. The expressive acting in the best films of to-day, indeed, makes the lack of dialogue little felt. When, however, a picture of (say) Indian life is shown, there is at once a sense that the scene is incomplete without the vivid colours which are known to be a feature of the country. This was early realised, and tinting and hand colouring resorted to to supply what could not be directly reproduced. It is common knowledge that these methods, though admirable when only large figures were shown, fell very far short of perfection in the case of a landscape. Lately we have seen remarkable advances in direct colour kinematography, and the result of work in this direction will doubtless be on the market within a comparatively short period. Meanwhile, the showman is confined to the older processes.

The Pathé Solution.

We confess to recently holding the opinion that a really satisfactory colour picture of a natural scene—one that did not obviously bear the traces of artificial colouring—was impossible of attainment except by direct colour photography. We were pleasantly convinced of our error when Mr. L. Solenne, the English manager of Pathé's, invited us to a demonstration of their new process. That the pictures we saw were the result of a process of machine colouring, we knew from Mr. Solenne, but without that knowledge we might easily take them for specimens of direct colour kinematography, and good specimens at that. Many of the films shown us are scheduled for future release, and cannot be described in detail. There was a story of the period of Henry IV. of France, which was really remarkable in its presentation of the gaily coloured raiment of the King and his courtiers, the bright dresses of the peasants, the soldiers' uniform, and the trees, grass, etc. Another illustrated "A Visit to Bombay," and enabled one to appreciate the shortcomings of the monochrome pictures of the same country by showing the bright reds, yellows, blues, etc., of native costumes, the yellow of the sandy streets, and the dark green of the trees against the reddish brown of the public buildings. This film had also a remarkable scene taken in a public garden, which contained some unique colour effects, from the native dresses, the flower beds, etc.

An Artistic Success.

We paid particular attention to see if there was any overlapping of colours—a shortcoming of the average artificially coloured film which has more than once "given the game away"—and could not find a single instance in the films shown. An equally close scrutiny to find any exaggeration of natural tints—another failing of the colour film as we have known it—was also unsuccessful. It will, we imagine, be impossible to avoid over or under colouring upon occasion, but the degree will seldom be sufficiently great to proclaim the film artificially coloured. The process is, in short, an undoubted success, even judged upon the films shown us, although Mr. Solenne assures us that later examples are even better. When it is added that the coloured films are sold at only a small addition (practically the cost price of the process) to the fourpence a foot, commercial success also seems assured, and the fifty machines which Mr. Solenne tells us the firm are laying down should be kept busy. We are glad to add our congratulations to the many received by Messrs Pathé.

Aviation Week at Rheims

COMPLETE FILM, comprising the Pick of the Scenes taken by us, ready at the expiration of the week.

There are no Flies on our Operators, who are now getting all the BEST Possible Views of the Fliers and their Flights.

The Complete Films issued by us will be absolutely unique, and so we strongly advise you to

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and secure one without delay.

We are the only Firm authorised to take Kinematograph views of the Aviators and their Flights.

PATHÉ FRÈRES

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So the Kinematograph Bill is not to be pressed by the Government if it is anyway opposed, and they will be content to let it hang over to another session! I have little doubt but that this will be its fate, and in my opinion it will be the best thing which could happen from the trade point of view. It seems curious to me that neither manufacturer, hirer, exhibitor or any other section affected has thought fit to educate a member of the House on the points of the Bill to which they are opposed. There has always been a champion and a strong well-equipped opponent to every private Bill, and I hope this important Bill will be hung up until such time as the trade will have made its mind up to what it really needs, and has consulted a leading politician and obtained his services for defending our rights.

* * *

The fact that since we started our notices of shows in the Suburbs and the Provinces our already large subscription list has doubled proves that the efforts of our additional travelling correspondents have resulted in success. The local manager, showman and operator likes a trade journal to occasionally mention his entertainment, and the renter and manager is equally anxious to learn what is taking place in other parts of the country, especially when obtained from a reliable source. Our London reporters have split the Suburbs into districts and will visit every show in rotation. In Birmingham Mr. M. Sheridan looks after our interests; Hartlepool and Teeside, Mr. J. W. Hudson; North and South Shields, Mr. T. Robson; South Coast, Mr. Phillips; Ireland, Messrs. Jones and Reilly; Wales, Mr. Thompson; Glasgow, Mr. J. W. Hudson; Barnsley, Mr. N. A. Whitham; Liverpool, Mr. A. J. Thompson; Sheffield, Mr. H. Cropper; Southend and Westcliff, Mr. Philbrick.

* * *

But this is not the only feature of our journal which we are developing. Our endeavour to obtain an accredited correspondent in every country of the world is gradually being fulfilled. In Paris M. Letheule has the interests of our journal at heart, and has already scored several successes with original information. In Germany Mr. Ozenik will occasionally give a review of trade there. In Italy and Copenhagen our two able correspondents wish to maintain their incognita, and in Russia, South Africa and Australia we can pride ourselves that we have obtained the most able men to communicate news to us. We have recently had an important addition to our writers on technical subjects, and starting with the season on September 20th some new features will be introduced which cannot but add materially to the importance of the leading trade journal in the kinematograph world.

* * *

I have been able to judge with certainty that the charge that exhibitors of the southern counties with few exceptions are not catering in a manner that should obtain the greatest financial success for themselves and greater respect for living pictures by the thousands invading our seaside resorts during the so-called "summer" is correct. Take, for instance, the south-east coast—Margate, round past Ramsgate, Deal, Dover, Folkestone, Sandgate, Hythe, Hastings, St. Leonards, etc.—I do not find a picture show in any way approaching some of those in northern towns, or entertainments such as Mr. West gives at Bournemouth.

* * *

Why is it? In Folkestone hundreds are turned away from the theatre and the Pavilion, where my friend D'Arcy Clayton continues with his successful troupe of gipsies both at afternoon and evening performances. Here the only picture show is at the pier, but whether its association as a music hall at night or the fact that there does not seem to be personal energy on the part of the management in descriptive advertising, or these and other noticeable missing features, there is a great deal wanting, and I should like to see more life and animation used in an attempt for crowded houses.

* * *

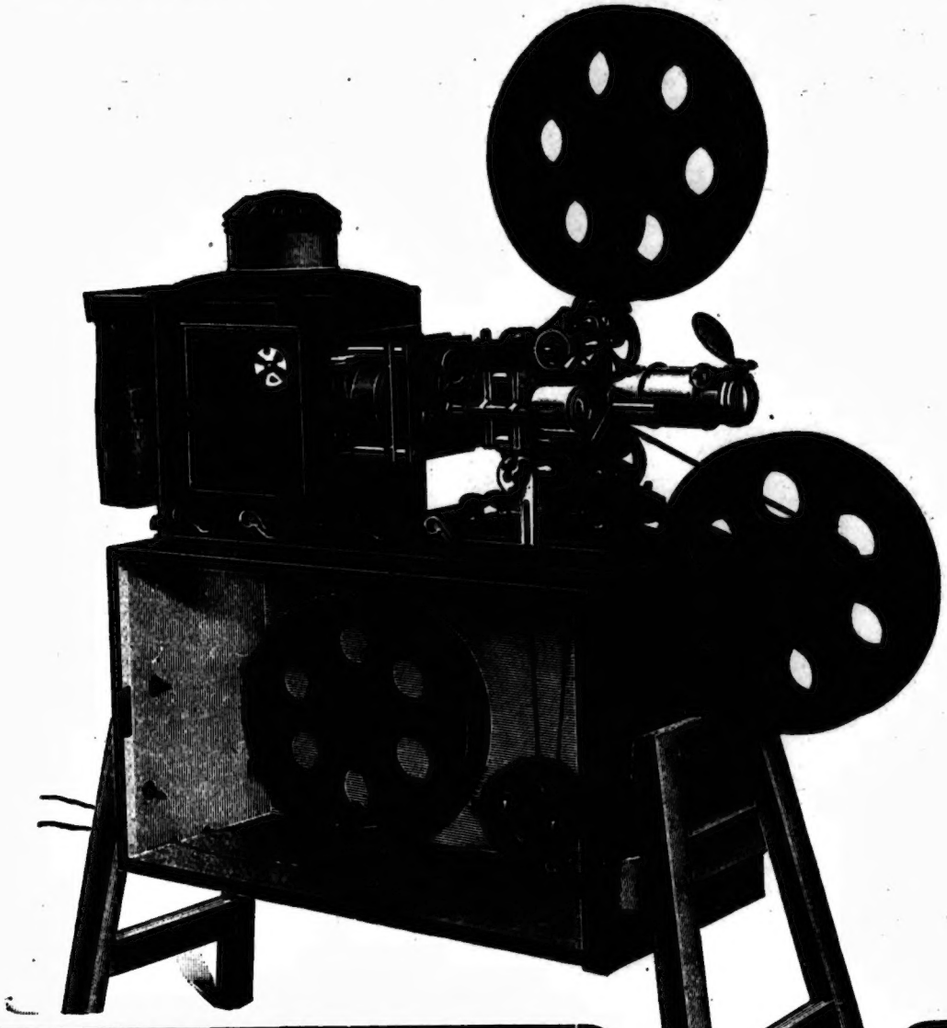
The billing is far from brilliant and effective; it is seldom one sees a special subject featured, although a film of the Folkestone Beauty Show was made an attraction for Sunday afternoon. In Dover, however, Mr. Harry Lynx (manager of the New Bioscope Company's Picture Palace) has struck a good idea by appealing to French and English visitors with posters in both languages. But why not raise the class of entertainment and appeal to the better class visitors who cannot find evening amusements worthy of their money. I was in a hotel last night when a party of six returned in the pouring rain, having been turned away with hundreds of others from the theatre and the Pavilion. If only a "classy" and well organised picture show was in the town they, too, would have had an overflow audience, and I suggest that the exhibitor who realises the value of catering for a better class audience for four months of the year at our south-eastern watering places will easily get sufficient return to keep him for the remainder of the year.

* * *

"*The Boys' Own Paper*, *The Captain*, *The Scout*, and other magazines for our young will now have to take a back seat," said a well known renter a day or two ago. I asked the reason why. "Well, when your journal reaches me on Thursday, I invariably take a copy home for reading and reference, and I find my son, aged twelve, captures the book at the first opportunity and reads the interesting descriptions of new subjects to his sister and brother. It is a reversal of affairs for instead of utilising literature for picture subjects your book now gives subjects as literature, and very absorbing literature my youngsters find it."

* * *

My article on a visit to a French negative studio caused a commotion not only amongst the English trade but several friends have written me on the subject from America. I hope in a near number to describe an even more important visit I made in Paris, and I am only waiting permission from one of the most interested parties before publishing.



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Improved Shutter System, a real fire preventative, film breaks, shutter drops, independent of stopping the machine.

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THE particulars given last week of the Nordisk Company's new "appro" system excited, as I anticipated, considerable interest in mannfacturing circles and, as a result of our article, I understand three or four other manufacturers are likely to follow Nordisk's lead by inserting notices of the kind described in the shape of sub-titles. Next week I hope to give a list of these firms, and meanwhile showmen should remember that if they put "appro" film on in their shows they may get an unpleasant surprise.

* * *

I HAVE had occasion in these columns to note the use the public make of the KINEMATOGRAPH WEEKLY, by reading the stories of the new films before they go to a show. Now, I am informed by a showman, that his lady pianist takes in the WEEKLY in order to discover what music would be suitable to the pictures. As there are no rehearsals, this is a very wise precaution, and we commend that young lady for her sagacity.

* * *

I LEARN that there is a project on foot to build a picture theatre in London to hold 2,500 people. I am not permitted to publish details at present, but I can say this, that it is an idea born of the faith of one man in the permanence of the picture entertainment.

Pathe's Australian Branch Opens.

Our illustration shows that the importance of kinematography is fully recognised by the authorities of the Australian Commonwealth. The formal opening of Messrs. Pathé Freres' Australian office was attended by no less a person than the Prime Minister of the Commonwealth, Mr. Alfred Deakin, who is seen below leaving in a taxi-cab after an inspection of the building, in the course of which he saw and expressed much pleasure with the firm's recent film of Napoleon. Mr. Deakin

was accompanied by another member of the Cabinet in Mr. L. E. Groom, the Minister for External Affairs. In addition to these representatives of the present Administration, the late Federal Ministry was represented by Mr. Fisher and Mr. Batchelor, while among the other prominent gentlemen present were Mr. Atlee Hunt, the Presidents of the Chamber of Commerce and the Chamber of Manufacturers, Senator Chataway, and the French Consul, who was naturally greatly interested in this new enterprise of a French firm.

Picture Personalities.

No. 3.—Mr. L. LANDMANN.

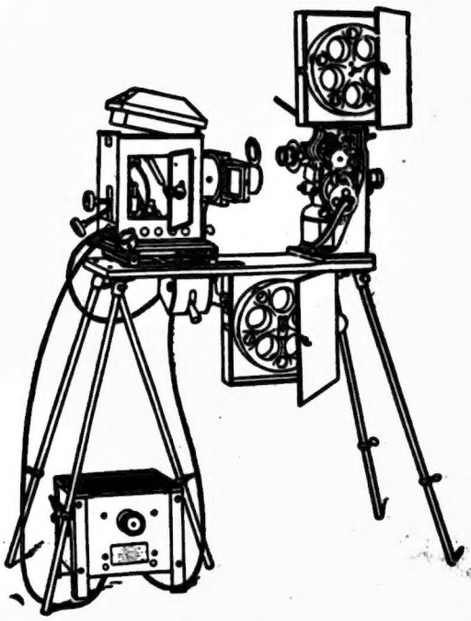
Mr. L. Landmann is the manager of the successful London office of the Nordisk Film Company, for whom he opened up in this country two years ago—on November 10th, 1907, to be exact. Well known personally in London circles, Mr. Landmann is by reputation almost equally familiar to provincial buyers, among whom he has made the "Bear" films deservedly popular. Well backed by the Copenhagen factory of his firm, which produces a steadily improving series of films, he is confident of doing still better business during the coming winter, when, in addition to an increased output, he will handle a special line of machine-coloured films.

Mr. Landmann found his way into the film business *via* pictorial journalism. A native of Bavaria, he studied at Heidleburg University for a short time, but left his native place fairly early in life. Several years were spent in travelling in France, Switzerland, and Austria, and during this period an exhaustive study of photographic chemistry was made which incidentally gave Mr. Landmann his first introduction to the technical, as opposed to the commercial, side of the film business, then in its infancy.

A little later a visit to England ended in an appointment on the editorial and photographic staff of the *Daily Mirror*. Mr. Landmann spent a year photographing all kinds of scenes and people. Mr. John Burns, whom he photographed in his study at Clapham, the Suffragette leaders, who gave special sittings at their headquarters in Lincoln's Inn, and Mr. Balfour, who posed specially at the Great Eastern Hotel after addressing a big political meeting, are a few of the notabilities who have fallen to Mr. Landmann's camera, and he had also the distinction of taking the first photographs secured of the "Bakerloo" Railway before it was opened to the public. It was necessary to tramp on foot through the tunnels to obtain flashlight photos of each, and of the signal boxes, etc.

He was also on the spot when the Duchess of Fife opened the unemployed tents, when there was nearly a serious riot and a number of mounted policemen were unhorsed by the crowd; and many of the photos of the opening of Kingsway by the King were his work.

Mr. Landmann abandoned press photography for kinematography two years ago, and is a firm believer in the future of the business, although, he hints, there are certain features of the trade as carried on to-day which require modification.



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Is an EDISON.

EDISON FILMS

THE LOST INVITATION.

Judge Bent receives an invitation to a fancy dress ball, and decides to go as a tramp. He loses his pocket-book on the way, and finds he cannot gain admittance. Being unable to pay his cab fare, he is locked up and charged with defrauding his cabman. Meanwhile a genuine Weary Willie finds the pocket book and invitation, and resolves to use it as a means of getting something to eat and drink. He has the time of his life until Judge Bent, who has been recognized at the police station and liberated, arrives upon the scene. He speedily puts an end to Willie's good time, and the tramp decides he has had enough of society.

No. 6474. **Code, "VERLEUGEN."** **Length 905 feet.**

THE WHOLE WORLD KIN.

A rich little girl escapes from the motor whilst her mother is paying a call, and joins a crowd of poor children who are playing near by. She follows them into a park, where one of the little girls falls into the water. She is rescued by the rich little girl, who helps the child home, and is later on found by her mother helping to nurse a sick child in the poor girl's home. A charming story, very naturally and daintily told.

No. 6475. **Code, "VERLIEFD."** **Length 520 feet.**

AN AFFAIR OF ART.

Mr. Dobson buys a picture at a bargain price, and is very pleased with his purchase. He decides not to trust it to a porter but carries it home himself. After various mishaps and misadventures he finally reaches home, and tries to hang the picture. In his condition of nervous excitement, he smashes nearly everything in the apartment, and just when the painting seems safe on the wall, it slips from his hands, falls on his wife's head, and is broken and torn to bits. The painting is ruined, furniture is ruined, then his wife ruins poor Mr. Dobson.

No. 6476 **Code, "VERLIESS."** **Length 480 feet.**

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LATEST PARIS NOTES

FROM OUR OWN REPRESENTATIVE

PARIS, August 24th.

Is Business Dull?

To those who wish a musical accompaniment to kinematograph pictures, it may be of interest to mention the "anthem" most commonly heard in Paris in kinematograph circles. "Business is dull!" But if one drops into the offices of a renter, and enquires how many films have been ordered of the Betheny Aeroplane Flights, he confesses that he has ten copies on order from a certain manufacturer, and that a boom is certain of this facinating subject. A second renter answers the same question with discouragement, as a few dozen telegrams pile up on his desk, and a dozen firm orders include this film on the program to be sent this week to his patrons. No manufacturer has yet shown or advertised, at the time we send this letter, any satisfactory results from this much sought for subject. We are, however, led to expect good results from either or all of the firms who send their operators to Rheims for these popular "Races in the Air." Gaumont, Pathé, Raleigh & Robert are competing, and will certainly not disappoint the clients who are waiting anxiously for the Aeroplane films. Bleriot may not remain the record "man of the air," and the Bleriot Channel Flight films may lose its record for sales.

Changes in Trade Methods.

Dull business does not seem to be the case with the "Union des Grands Editeurs de Films," and Mr. Vitte congratulates himself with the results already obtained, as they point to the betterment of trade conditions, now uniformly good, and declared so by the great mass of the trade. The "Union" deserves full credit for these results, and the experience obtained will be useful in securing the final change longed for by many in and out of the Convention—the return of worn out films which have for so long dishonoured the trade.

The Eclair Company

also contradict by their activity the "dull trade" myth which is met with in certain quarters. After the third series of the celebrated Vulture of Syria, the Company will issue The Mysteries of Paris, inspired from the well known work by Eugène Sue. Then the Beethoven by René Fauchois, which brought new fame to the Odeon Theatre this season, will be the theme of a magnificent film, fully worthy of the subject. The artists interpreting these works will be some of the best from the staff of the Parisian theatres. Meanwhile a few films from Algeria will contribute to vary the production of the Eclair Company, and we regret not to be allowed to make any announcement on the matter at present. Travel films have also been promised by the Pathé Company, which did not hesitate to send an operator to the Melilla camps, not to mention a number of others, very able and experienced, in Belgium, Holland, and as far away as Japan and China.

Théophile Pathé Redividus.

A special mention is due to the Théophile Pathé Company for the preparations made for placing their films once more to the front. A number of negatives are ready for the season, which promises to be exceptionally brilliant, and every week will bring to the trade a drama, a comic film and a travel. Some of the "travels" are said to be very fine, particularly the Cape Nord and those of the Bulgarian territories. The greatest success of the Théophile Pathé Company was due to very exceptional and opportune circumstances which presented themselves very recently at the Army manœuvres at Verseilles. The magnificent guns which are talked of so favourably in all military circles won there great admiration, doing splendid work and demonstrating beyond all doubt the power and precision of their action. There the Théophile Pathé Company had the good fortune to be represented, and authority had been given the company to take the pictures. Two spools of 140 metres each will show the result of the performance.

M. Promio in United States.

The able manager of the the Théophile Pathé Company, M. Promio, left France on the 17th of August for the United States, where he intends to study the conditions of the trade and probably prepare important business connections.

Direct Renting by Pathé.

The Cinema Exploitation has now limited its activity to the Cirque d'Hiver and two other theatres of less importance. The renting service of the company has been taken over by Pathé directly.

A few words with Mr. Moriaud on his return from London have informed us that this prominent renter wishes to know more of England, and expects to return there before long. A cause of surprise to him was the enormous improvement in the quality of the British films, which were only known to him imperfectly. Not only was he favourably impressed by the condition of the manufacturing trade, but the exhibitions he saw compare very favourably with the best one in Paris. The only deficiency according to Mr. Moriaud's opinion is the imperfection of musical accompaniment, in which Paris appears to be in front of all other cities.

Art Films.

are gradually losing their "exclusiveness," a fact which does not imply adverse criticism. They, indeed, have proved tempting to both the public and the manufacturers, and symbolise the general call of everybody for high-class films.

"Wheels" v. "Wings."

The Wright Brothers fully appealed to the French taste when they started offering "Wings" a few months ago—success and competition—for now the American Roller Rink Company offers us "Wheels" to play with and the Hippodrome to play in if the wheels can be competed with in Paris; nobody knows at present. The rink at the Hippodrome cannot be beaten for importance and size, and one must admire the magnitude of the plan on lines at present unknown in Paris, and to which we wish every success.

Barker v. Warwick Trading Company, Ltd.

This case came before Mr. Justice Hamilton, sitting as Vacation Judge in the Chancery Division, yesterday, on the application of plaintiff, for the appointment of a partnership receiver. Defending counsel asked for an adjournment on the ground that his clients had not had time to file an affidavit, in reply to the affidavit of the plaintiff, which had only reached them that morning. Their affidavit would be served by Friday. His Lordship adjourned the case for a week.

LATEST URBAN FILMS.

SWITZERLAND

CONQUERING THE JUNGFRAU

(Height 13,670 feet).

Photographed by Mr. F. Ormiston-Smith, the well-known and undaunted Mountaineering Photographer, this thrilling Alpine series realistically reproduces a perilous climb which was recently made at great risk of life—indeed with considerable demur on the part of the guides—by a route never before attempted with so bulky an apparatus as the Bioscope Camera and necessary Tripod.

VIEWS OF INTENSE GRANDEUR THROUGHOUT.

Engaging Guides—Leaving Lauterbrunnen—Boarding the train for Sheidegg—The Jungfrau Railway and surrounding scenery, as viewed through a telescope—**Ascent to the Guggi Hut**—Partaking refreshment—**Watching a sunset—Amidst the Seracs of the Guggi Glacier;** typical Dolomite rocks and treacherous "traverses" warily negotiated; tremendous heights and sheer depths; snow everywhere—**Camping out on the Plateau—Resuming the journey** over awe-inspiring chasms and pinnacles—**Crossing the Guggi Glacier, Ice Falls, Avalanche, Ice Cave and Seracs**: sublime panorama—**Reaching the Silber Grat,** the last Arête—**Arrival at the Summit**: congratulations on the success of the venture.

BRILLIANT PHOTOGRAPHIC QUALITY.

No. 2415 **Code "Serac."** **Length 895 feet.**

MONTY LEARNS TO SWIM.

Genuinely Comic.

Monty yearns to be an expert in the useful art of natation; but not anxious at the outset to practise in the proper element, he confines operations to the drawing room and elsewhere in his abode, with mirth-provoking results.

A subsequent real dip, when, incidently, his own mother jumps to his rescue—**his dream, while unconscious, of earning Championship honours for a record-breaking dive from the head of the man in the moon through space to the river,** in which he performs some fast work and a clever backward spring to the diving board—**his ultimate** sad but, to the audience, ludicrous **awakening—all these incidents will assuredly cause unbounded hilarity.**

No. 2416 **Code "Dip."** **Length 355 feet.**

Tribute Rice in China.

An Eastern subject of great and unusual interest, vividly illustrating unloading the grain from barges—Sifting and grinding operations—Coolies packing the rice into large sacks and conveying to adjacent freight trains under the strict supervision of Overseers who keep the workers continually on the run with their loads—Chinamen, with Chop-sticks, enjoying a meal of the comestible, which they absorb with avidity, taking particular care to prevent the slightest waste.

No. 3467. **Code "Rice."** **Length 290 feet.**

The Park of Caserta, Italy.

Superb pictures—**taken by special permission of H.M. the King of Italy**—of these beautiful verdure-clad Palace Gardens, adorned with a wealth of magnificent Statuary and decorative sculpture from which water plenteously gushes, tumbles and flows in many forms of the most graceful, exquisite and picturesque profusion.

No. 3466. **Code "Caserta."** **Length 285 feet.**

The Old Teacher's Daughter.

A love drama of fascinating interest. Scenic views of a most romantic district form the setting.

No. 3465 **Code "Ordeal."** **Length 670 feet.**

Send for our 432-page Catalogue of Classified Film Subjects—a most complete and elaborate Production.

Price of Films, 4d. per foot net. **Supplied WITHOUT RESTRICTIONS.**

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TRADE NEWS OF THE WEEK

An Acknowledgment.

We should have stated that the photo of Lieut. Shackleton in our last issue was by permission of *Pearson's Magazine*, to whom we extend thanks for the courtesy.

A Picture Stadium.

As was only to be expected, the entertainment given by Mr. Dove Paterson, of the Gaiety, Aberdeen, in the open-air "Picture Stadium" at the show of the Royal Horticultural Society, was an immense success. A rocket summoned the people to the large canvas enclosure, where a program was given which included Juggins' Motor Skates, The Bleriot Flight, La Tosca, and Joan of Arc.

Royalty on the Screen.

Another crowned head has fallen to the spell of the moving picture. This time it is the Emperor Francis Joseph of Austria, who has permitted a series of films to be taken of an imperial hunting party at Ischl for reproduction during next year's International Sporting Exhibition. The start from the Emperor's villa is shown, with the Emperor mounting his pony and the imperial party entering their carriages, and a fine climax is furnished by a view of His Majesty successfully bringing two chamois to earth.

The Kinematograph Bill.

In his statement in the House of Commons on Friday last, Mr. Asquith announced that it was not intended to press a number of Bills if serious opposition was offered. Among the number was the Kinematograph Bill of Mr. Herbert Gladstone, respecting which considerable curiosity has been evinced in the trade owing to the postponement of the second reading. Several correspondents who have written us with reference to the fate of the measure, should not assume from the above that the measure is necessarily abandoned. As far as we understand, no serious opposition has yet been offered to it, and at the same sitting of the House Mr. Gladstone said, replying to an enquiry by Mr. H. Gooch as to whether his attention had been called to the recent panic at Southsea, that he had seen a report of the case and hoped to proceed with the Bill.

No Fool to Shout "Fire."

That there is no danger in a film fire, apart from panic, is shown from a recent happening at Sheffield. At the Central Hall on Friday night, what might have been a serious accident was averted by the prompt action of the manager and staff. At the "second house" of the picture show of Messrs. Jasper Redfern, there was a large audience. The last picture was being displayed when the film snapped, and a portion of it coming into contact with the hot lantern was set on fire. Members of the staff poured buckets of water on the burning box, and in a short time all danger was at an end. In the meantime, the audience had become restive and excited, and made for the doors. "There is no danger," shouted the manager, and the same announcement was made from the stage, and the band struck up a popular tune. All this had the desired effect, and the audience became reassured and left the building quietly.

Northern Pictures, Ltd.

is the title of a new company which has been formed for the purpose of presenting picture programmes at the Oddfellows' Hall, Hartlepool. Mr. H. Chaplin, who has already had experience in the district in the same direction, is manager.

New Company.

Daylight Pictures, Ltd. was registered 6th July with a capital of £10,000, in 5,000 ordinary shares of £1 each, and 20,000 deferred shares of 5s. each. Objects: To carry on the business of caterers for kinematograph and other public entertainments and exhibitions, etc. Private company.

Sheffield Well Supplied With Amusements.

I should advise touring picture companies to leave Sheffield out of their bookings for the coming season, or they will be at a great loss, says our Sheffield correspondent. The days have gone by when the city was a money-making centre for temporary shows. It is not with intention of stifling competition with the permanent halls that I write these few words, but solely to save the money of the tourist. When one considers that during the last 18 months, Barrasford's Hippodrome (with accommodation for 4,000) has been erected, and three picture halls opened, and that by the end of September we shall have five of the largest roller-skating rinks in the country, with a holding capacity of 10,000, there is very little room for outsiders with their heavy expenses. Before twelve months are over many thousands of pounds will have been thrown away simply because promoters and investors close their eyes to the habits and customs of Sheffield, the city of steel, and riddle of the amusement universe.

Kinematograph Exhibitions.

The abandonment (or postponement) of the Kinematograph Trade Exhibition, which was to have taken place in London this year, does not seem to have disheartened the promoters of similar schemes abroad. Particulars have reached us of two "Expositions" in which it is intended that the kinematograph shall play an important part. One is a "Universal Exposition" intended to be held at St. Petersburg as far ahead as 1912, and the plan has been communicated to the Duma for sanction. The promoter, M. Lowatski, proposes to cover the cost by the issue of a four per cent. loan. All branches of industry, trade, art and agriculture come within the scope of this ambitious scheme. According to another report, Brussels is also to have a great International Exhibition in the autumn of this year in the monster hall of the Cinquantenaire Park, in which the annual Automobile Salon is held. The Exhibition, which is said to be under the patronage of King Leopold, the Countess of Flanders, and Princess Clementine (daughter of King Leopold), will be opened from September 18th to November 2nd and will have the comprehensive title of "L'Industrie Moderne." Among the specimens of modern manufactures specifically mentioned as intended for exhibition are kinematograph films and apparatus. Numerous prizes are held out as an inducement to exhibitors.

PAGEANT IN THE SKY

AT RHEIMS

Wonders of the First Great Aviation Meeting

On the broad plains of Betheny the first International Races are taking place. Thirty-seven Aeroplanes, representing the latest developments of aerial science, have entered to take part in the various races.

The incidents included in our picture are as follows:

The arrival of the visitors on the course.
Gendarmes ready to clear the way for the aviators.
Close view of some of the principal bi-planes, monoplanes and their pilots.
Racing over the Grand Stand, up the course and round the marking towers.
The belated R.E.P. being towed home by motor car.
Close pictures of Mr. Latham's and Count de Lambert's airships in their respective sheds.
Monsieur Lefebvres' ascent. A truly marvellous feat.

The above picture is of good photographic quali'y and each incident is full of interest.

"The Start of a New Epoch for Man"

Length about 600 feet **Code Word "Rheims"** **Price as usual 4d per foot nett**

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The Kinematograph Bill—Latest.

The Kinematograph Bill was read a second time in the House of Commons on Tuesday night without opposition.

Our Sheffield Correspondent

asks us to state that his address is 64, Brunswick *Street* (not square), and that he will be pleased to help with advertising hints any picture showman addressing him there.

The Summers-Britt Fight Film.

the last of the three fights by the Gaumont Company, continues to be a great attraction. Mr. Sidney Bacon is showing it to crowded houses at Kingston-on-Thames, York and Carlisle.

Mr. J. Rosenthal

of the Rosie Film Co. returned on Tuesday last from the new fishing grounds in the White Sea, where he tells us he secured some unique pictures, further particulars of which will appear in due course. Mr. Rosenthal's new London office is now in full swing at 10, Cecil Court.

Mr. R. R. Beard

sends us an advance copy of his new list of kinematograph and lantern apparatus. Fireproof film boxes, carriers, condensers, lenses, regulators, jets, generators, arc lamps, resistances and motors, are a few of the things illustrated, apart from the numerous models of the well-known Beard projecting instruments, of which each feature is described in detail. The list will be ready for mailing in a few days, and a postcard will procure any showman a copy.

The Gaumont Company

advise us that they have secured a comprehensive picture of the "flying men" whose activities at Rheims are causing so much interest. The film, which is 500 feet in length, of good quality, and covers all the most interesting events of the occasion, will be ready for issue by to-day (Thursday), and remembering the Company's reputation for topical subjects, the showman would be wise to inspect it before making up his next week's program.

Honour for Aberdeen Kinematograph Firm.

By special command of the Queen, Messrs. Walker & Co., Aberdeen, gave a kinematograph exhibition on Monday at Balmoral Castle. The spacious ballroom was specially prepared for the occasion. The exhibition began at 9.30, and the audience included the Queen, Princess Victoria, General Sir Dighton Probyn, Sir Charles Fredericks, Earl Howe, Colonel the Hon. H. C. Legge, Lady Haig, and others. The house party at Bracklay Castle, and the officers of H.M. Guard stationed at Ballater were also present. Among the pictures were Bleriot Crossing the Channel, vivid scenes of the Earthquake at Messina, The Territorials in Camp, The Boys' Brigade Camp at Aboyne, and How They Made a Man of Billy Brown.

Artistic Gaumont Posters.

It is really surprising that so few exhibitors realise the value of a good display of illustrated posters, and it would be well for them to make a special study of this class of advertising. Some of the posters which the Gaumont Company produce are veritable works of art, and cannot fail to arrest the attention of the passer-by. The Company have a special staff of artists, and all the work, including the lithographic printing, is done at the vast works in Paris. The Gaumont Company inform us that they are selling these posters at cost price, and they deserve the support of the trade. They also supply free, for the asking, half-plate photographs illustrating scenes from their various films. What a pity it is that these photographs are so often thrown aside! The exhibitors on the Continent know better; the photographs are tastefully displayed outside their exhibitions, and attract crowds. When will the British exhibitor awake to the fact that all these little things help to give "tone" to his show?

Novelties at Camera House.

At Camera House we found several novelties for the new season. Improvements are continually being made to their projectors, and the No. 2 "Empire" projector appears to contain all that the showman requires, and we were not surprised to learn that orders are being received daily both for export and for home use. A new fireproof spool with exclusive features is about to be put on the market, to be used exactly as an ordinary spool. Another injector jet is now ready, which, it is claimed, will be the highest power jet on the market. The No. 1 Model has had extensive sales, and it is fully anticipated that the new No. 2 Model, which is of a higher candle-power, will be equally successful. We learnt from Mr. F. W. Baker that the film works are busy and a number of negatives have been finished. In a very few weeks subjects will be placed on the English market regularly every week. Mr. Frank E. Butcher is at present in Canada with an operator busy taking pictures, the first batch being now in England. Some excellent subjects should be the result of Mr. Butcher's tour. The film hire department appeared extremely busy, and the increased trade in this respect has necessitated increased accommodation for the staff.

Bound Volumes of "Bowling," 3/6 post free,
From the Publishers,
9 & 11, Tottenham St., London, W.

The "PRESTWICH"
Manufacturing Co.,

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1, Lansdowne Road, Tottenham, N.

Telegrams—Prestwich, Tottenham **Telephone—1822 Tottenham.**

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Seven **Professional Bioscopes,** complete, price **£7** each.

14 Heavy Type **Walturdaw Arc Lamps £3** each.

Several first-class **Resistances,** from **20/-** each. **200** Spools, 12 in. **1/6** each.

Many Choking Coils and **Transformers.**

Switches and Complete Switch Boards.

Several Edison, Vitagraph, Wrench Bioscopes

A Quantity of Lantern Sheets, all sizes.

100 Tins of Hard Limes, **1/6** a Tin. 50 Pairs of Gauges and Governors.

Large Quantity of Religious Slides. Several Jets and Mechanical Trays.

Film Re-Winders. 100 Bottles of Cement, **6d.** Bot. Carbons. Film Menders.

Machine Stands. Several of the Famous Walturdaw Operating Boxes, **£5** each.

A Ton of odd Bioscope Parts, and

100,000 Feet of Film

From ¼d. per foot.

The old address until end of August. New address in due course.

The WALTURDAW Co., Ltd.

10 Dane Street, High Holborn, London, W.C.

Telegrams: "ALBERTYPE, LONDON." **Telephone: 4707 Holborn.**

Steady Progress.

By degrees the moving picture industry here is assuming actual cohesiveness of the various elements which are essential to its well-being. The disposition of manufacturers, exchanges and moving picture exhibitors to work in harmony for their own interest and the interest of the public is plainly evident. Especially out West, the industry is being solidified and strengthened so thoroughly that its future seems more than ever assured. In the good work of personal effort and inquiry the industry will be gratified to learn that Mr. George Kleine has recently taken a prominent, if unostentatious part. Mr. Kleine's business status, as all the world knows, is that of head of one of the largest optical houses in the trade. He is also the American distributor of the renowned Gaumont and Urban-Eclipse films. Moreover, the fact that he has always taken a leading position in the industry and is universally respected, lends additional weight to any public action of Mr. Kleine. Recently he has made an extensive tour of moving picture theatres in the great section of which Chicago is the centre, with the view of obtaining a specific idea of the condition of the moving picture business from the point of view of the exhibitors and the public. First of all the general condition of the various moving picture houses was made the subject of special observation; then the films were examined with a view to ascertain their suitability or the reverse; their condition, the way they were shown, and their reception by the public.

It is only by a careful study of what the public appreciate that one can arrive at a sound judgment in manufacturing affairs. It should be said that in the said tour Mr. Kleine was accompanied by Mr. W. N. Selig, who is deeply interested in the development of the industry.

This effective work of Mr. Kleine is deserving of public mention as an examply worthy of imitation, not only by manufacturers and importers, but also exchanges and others of prominence in the business, who make it their business to keep in touch with what is being done at the thousands of moving picture theatre throughout the country. The moving picture business has recently passed through a series of trying crises from which it is successfully emerging. But it has still to be carefully nursed and nurtured after the rough handling it received several months ago. Therefore it behoves all interested in the complete recovery and final up-building of the business to do all that lies in their power to strengthen it in public esteem, by assuring that only good and suitable pictures are shown in well appointed theatres, to which all sections of the public may resort in the absolute confidence that they will see a good, clean, elevating entertainment, at popular prices, and amidst comfortable and agreeable surroundings.

A Prosperous Future.

The general impression here is that the coming year will be the best the moving picture people have ever had. Confidence in this direction has never been more generally expressed nor more firmly justified. Renters of films are enthusiastic over the outlook. Exhibitors are more conservative, but every one of them is getting ready for business. The hardest part of the summer season is on the wane. Many of the exhibitors are commencing to re-open their places in the cities and larger towns. Wherever the evenings have been moderate in temperature the experiments have been very gratifying. The results do not warrant permanent re-openings, but they have shown the pictures are favourites with the people and when the proper time comes, when people can patronise the theatres without fear of sweltering, they will come in large numbers. Picture places that have been closed for many weeks are passing through pleasing transformations and within the next three or four weeks the doors will be thrown open to the patrons.

The Manager a Factor in the Case.

The pictures will be more popular and bring more revenue to the exhibitors during the coming year than in any preceding one, provided all conditions are equal. Much will depend upon the manager. The one who will make his house attractive and comfortable for his patrons will share in the prosperity. This will be the last season for the other fellow. The small picture hall that rests solely upon the pictures and has no surroundings that invite patronage is a thing of the past. Many of them will not survive the season. Large picture theatres are being located in all sections, and are backed with plenty of capital that is being spent liberally. Ten-cent theatres are on the increase. Good vaudeville talent will be plentiful. The five-cent theatres will soon pass away. Theatrical agencies have prepared themselves and now make a feature of acts for picture shows. They are also offering the services of professionals to talk with the pictures. It can hardly be expected that five-cent theatres will be able to stand the expense of securing this kind of talent, but in every locality where a house does not produce the goods a ten-cent house will be planted. Men and combinations with ample capital are seeking locations everywhere.

Putting Their House in Order.

The upward tendency of the moving picture industry is manifesting itself in all directions. A marvellous improvement in the condition and conveniences of moving picture houses has been concurrent with the steady growth in quality of the pictures, and the film importers and exchanges have joined in the general advance with ardent faith in the maxim that whatever is worth doing is worth doing well. They have very properly "put their houses in order," and the result is that to-day the offices and stores of progressive film houses are amongst the handsomest in the city.

Notable to embrace the opportunity of showing the world that the trading section of the moving picture industry is entitled to rank highly amongst modern businesses is the Film Import and Trading Company, of 127, East Twenty-third Street, New York City, who are handling the Centaur Company's pictures. We have not seen more tastefully appointed offices and business rooms than those of the Film Import Company. The suite has all the dignity of bank premises, with the decorative effect of an art store. It is certainly calculated to affect the visitor with the importance of the film industry and the design of the company to do everbody justice. Moreover, the officials of the com-

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The Repentance, drama, ...	945 feet	£10	15 0
The Pig and The Thief, comic....	436 ,,	7	5 4
The Two Gossips	272 ,,	4	10 8
An Unprofitable Trick	534 ,,	8	18 0
The Lucky Man	396 ,,	6	12 0
The Reformed Drunkard	485 ,,	8	1 8

Sole Agent for United Kingdom and Australasia—

R. PRIEUR, The Film House, Gerrard Street, London, W.

Telegraphic Address "ENERPHONE, LONDON."

pany are handling the business which they have recently entered with decision, experience, and judgment, all of which make for success. Enterprise and thoroughness strike us as being the watchwords of the The Film Import Company, which has in contemplation some striking developments of the moving picture business of which we shall shortly write in detail.

The Value of Vaudeville.

Many in the trade incline to the opinion that the introduction of vaudeville acts in houses is an acknowledgment that the pictures are losing their grip upon the people. In this they are mistaken. The people the world over want a change. Everything becomes monotonous at some time or another, no matter how well it may be liked. For this reason advanced vaudeville is now being introduced. This was shown in several instances last season where some managers tried to compete with neighbouring houses. They put on an inferior grade of vaudeville and the box office receipts showed such a decided drop that they quickly went back to straight pictures. If a manager cannot put on good vaudeville acts he had better stick to the old line.

Looking Forward to Lecturettes.

Among the features that may be looked for during the coming season in the picture world are lecturettes. It is intended to have historical and educational subjects run while a lecturer talks upon them. It is practically a revival of the old stereopticon lectures. This will be a strong feature in lyceum work, but it is intended to introduce it also in the picture theatres. One of the lecturers who is preparing for this line of work has secured extensive bookings. He will create a revival of interest in such subjects as Napoleon, Washington, Nathan Hale, The Pilgrims, tales of frontier life, Julius Cæsar, Virginius, etc.

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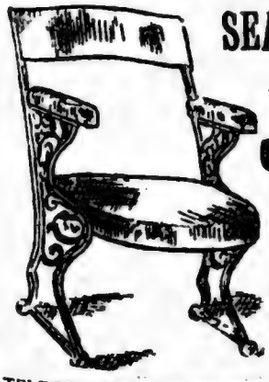

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A peasant disguises himself as a Prince to be near the lady he loves. He is accepted by her, but fate parts them, and after a time of trial they are again restored. **1000 feet.**

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Another side-splitter. Attracted by its cheapness father buys a goose from a street vendor and a little later acquires a cheap roll of oilcloth. Attempting to get home with his purchases, he meets with a series of accidents, fails to get rid of the goose, which has turned very "high," and arrives at his abode in a pretty state.

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A splendid story of the struggles and hardships of the Immortal Schubert, beautifully toned. 625 feet.

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A good comic. Stolen cigars are not always the best Toned 350 feet.

W. G. BARKER

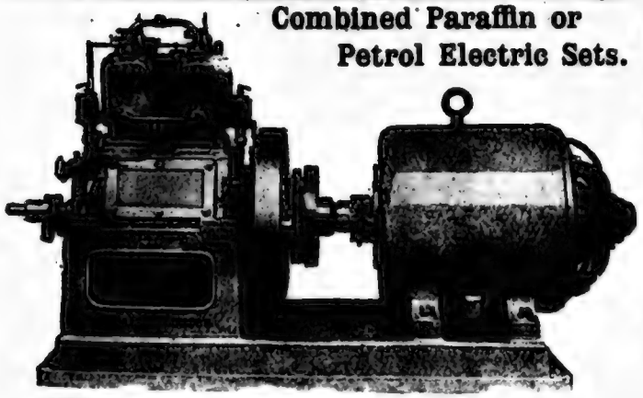
Leaves Warwick and will start New Company.

For some five years past, to think of the Warwick Trading Company, has been to think of Mr. Will G. Barker. It is about that time since Mr. Barker, who had previously been the leading spirit of the Autoscope Company, took the helm of the Warwick, and, first in Warwick Court, and later in the present fine premises in Charing Cross Road, he has been so prominently associated with all the Company's triumphs, particularly those in the topical field, that "Barker" and "Warwick" have almost come to be regarded as synonymous terms. General surprise will undoubtedly be felt at the announcement which we are authorised to make, that Mr. Barker has entirely severed his connection with the Warwick Company, and left the offices for the last time on Thursday.

MR. W. G. BARKER.

It goes without saying that Mr. Barker has no intention of leaving the trade to which he has devoted the best part of his life, and although the change is so recent in date, he has already made plans for a new company. The many details in connection with a scheme of this sort are already keeping Mr. Barker busy, and we were only able to have a few minutes talk before going to press. Even in that short time, however, we heard much that interested us, and which would equally interest the trade if it were politic to give it publication. These particulars we are compelled, however, to hold over until a later date. It may be stated, however, that the separation is final; moreover, that in his new company Mr. Barker will probably make as big a feature of topicals as in his old one. To what a point of perfection Mr. Barker has raised this department during his many years connection with the Warwick is a matter of trade history.

Mr. Barker asks us to state for the benefit of trade friends who may wish to communicate with him, that his address is "Westmorland Lodge," Ealing Common, W., and his telephone number 613 P. O. Ealing.



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By courtesy of Capt. C. E. RADCLYFFE. A finely photographed series showing a Sportsman's Estate—house, park, herd of deer, the famous pack of white retrievers, the Clumber spaniels, etc. The owner goes fishing and the dog "retrieves" the fish, etc. Unusual and interesting.

Length 545 feet **Price £9 1 8 nett**

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An interesting illustration of an Old English Sport. Hooding the bird, etc.—The chase and capture of a pigeon, etc.

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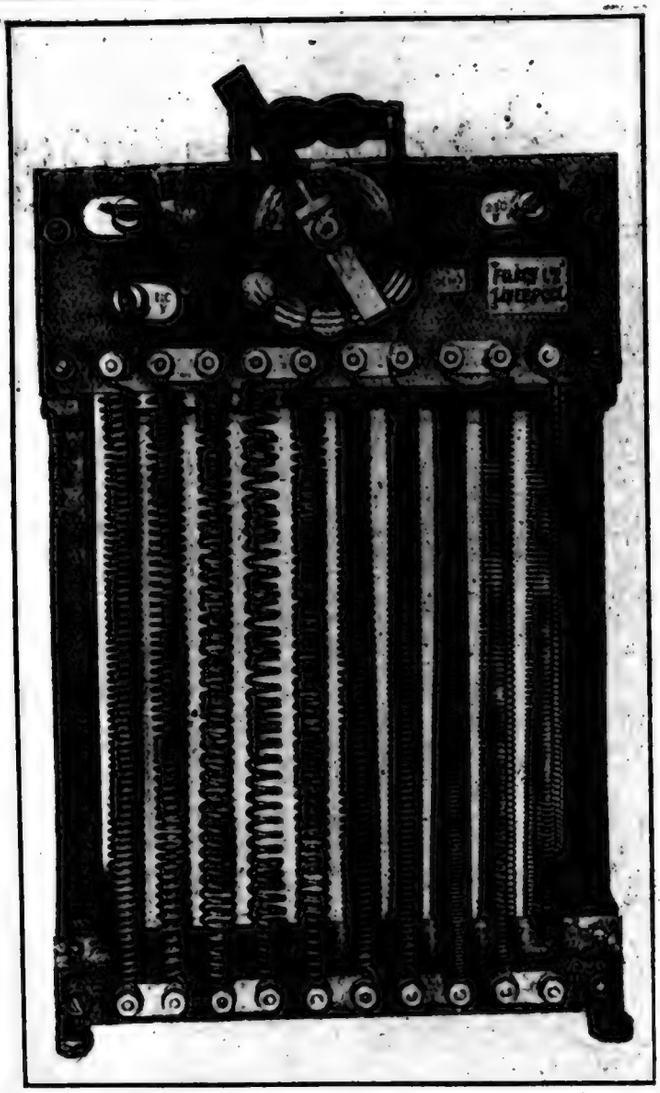

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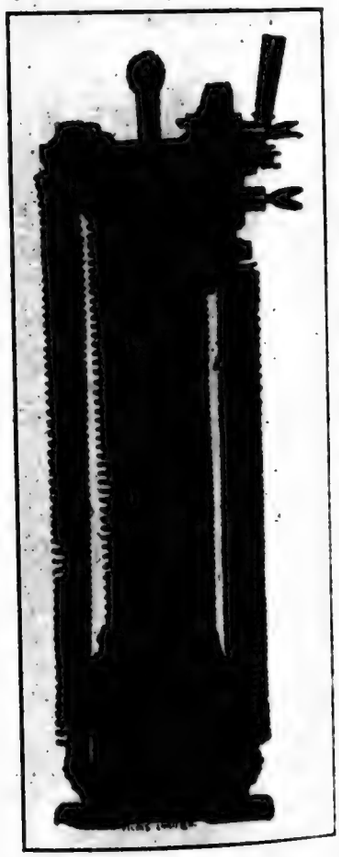

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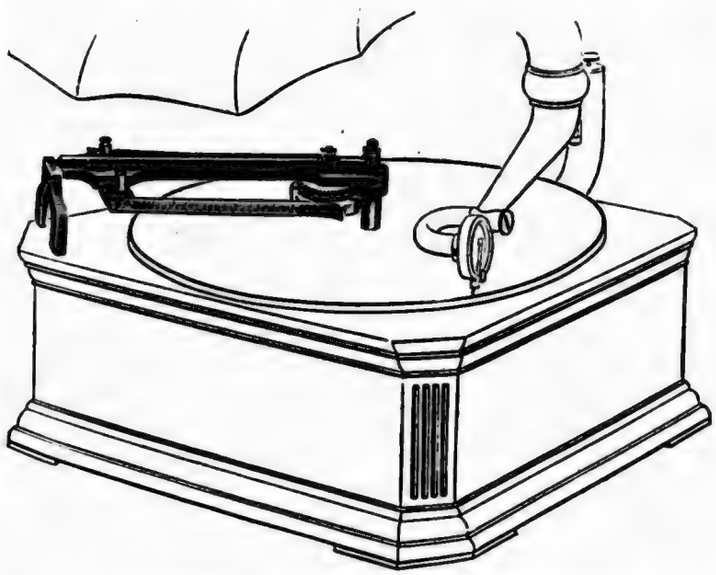
Remarkable Synchronisation.

That the singing picture, if perfectly synchronised, is a valuable asset to a kinematograph entertainment there can be little doubt. But hitherto the difficulty has been want of synchronisation. If the synchronisation be not perfect the attempt is futile and ludicrous in the extreme, and tends to bring the exhibition into ridicule. And nothing kills like ridicule. Far better for a showman to dispense altogether with the "singing and talking picture" if he fails in this respect. No longer, however, need any showman be without a perfect synchroniser. They have only to pay a visit to the Hepworth Manufacturing Company, Ltd., at Cecil Court, Charing Cross Road, where they can see for themselves a perfect synchroniser. It is called "The Vivaphone," and having seen it for ourselves, have no hesitation in recommending it to our readers. The singing and talking are most natural and realistic. So perfect, indeed, are the results, that the spectator becomes oblivious of the gramophone in the hall. The delightful melodic effects appear to come direct from the actors on the screen. The facial expressions and the dramatic or comic actions of the singers are faithfully followed in every detail.



Among the advantages claimed for the Vivaphone is that the synchronisation is exact to one-sixteenth of a second on a single picture; running titles on every film, and its adaptability to any kinematograph or any gramophone. It can be used on any existing singing picture installation if desired. As to its applicability, it may be stated that it can be used in any sized hall.

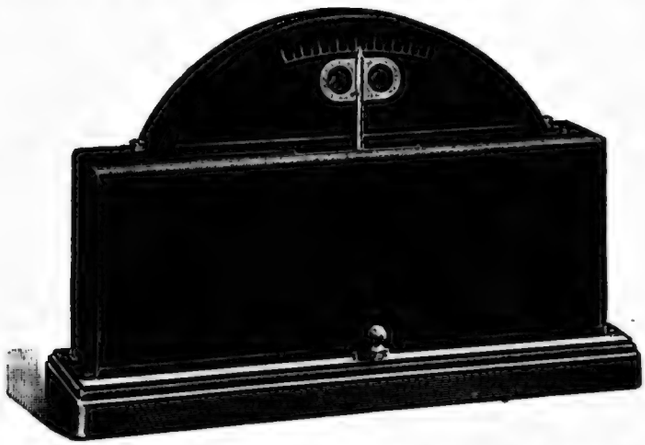
The inventors claim that one of the features of the Vivaphone is it can be used with equal ease in the drawing room or, in connection with the Auxeto-gramophone, in the largest theatre ever built.

The following points of simplicity are also claimed for the Vivaphone. No attachment to gramophone or kinematograph. No heavy or elaborate electric battery. No troublesome multiple cable. No expert electrician required. No setting of the picture at the gate, and no special setting of the gramophone.

This new synchroniser is well worth the attention of showmen throughout the country, and they will be well advised to write in to the Hepworth Company for their illustrated catalogue on the subject.

For the benefit of our Provincial and over-seas readers who are unable to see the apparatus for themselves we append the following details of its mechanism:—

The Vivaphone synchroniser is, broadly speaking, a very delicate and quickly responsive signalling apparatus by which the operator of a hand or motor driven kinematograph may keep in perfect synchronism with a distant gramophone. Simply described, the synchroniser consists of an indicating needle controlled by two electro magnets, one of which is electrically connected with the gramophone and tends to pull the needle one way, while the other is similarly connected with the kinematograph and tends to pull it the other way. When the two machines are working synchronously the pull is equal on either side, and the hand maintains its upright position. If synchronism be lost the obliquity of the hand is the measure of the amount of retardation or acceleration. Synchronism may then be regained by speeding up or slowing down as the case may be, until the needle resumes the upright position. The indications are made more delicate and much more easily read by the fact that to either side of the needle is attached a tiny red and green window. In the normal



upright position the needle itself covers a narrow slot, through which a beam of light in the apparatus is shining. Any deflection of the needle to either side brings one or other coloured window in front of this slot and gives a green or red flash of light to the operator. This is infinitely more quickly noticeable than would be the deflection of the needle itself and the synchronism obtained is correspondingly more exact. Besides the synchroniser the apparatus consists of a contact-making device for the kinematograph and another for the gramophone. These, however, do not necessitate any special attachments. The commutator for the kinematograph is made in one piece with the handle and it suffices to replace the ordinary handle supplied with the machine by this special handle to complete the connection to the projector. The arrangement at the gramophone end is, if possible, more simple still, for the commutator is merely an appliance which stands upon the case of the gramophone and engages with the slot in the centre pin (see Fig. 1). The connections between the two commutators and the synchroniser are made by ordinary double bell-wire or, if preferred, ordinary electric-light "flexible." The electricity is supplied by a simple battery of dry cells of large capacity or preferably an ordinary ignition accumulator such as can be obtained in any town, and can be as easily re-charged.

DEMAND

Williamson, Roma, Helios Films

Each week as issued from your Rental Exchange.

If you don't have time to read advertisements or to look at the latest publications which a thoughtful editor prints for you each week, let us have your address, and we will send you a description each week of whatever we are issuing.

If you buy Films and are not already on our Appro. List, may we ask you to let us have a card instructing us to add your name?

This week we are publishing a splendid "Roma" drama, entitled:

A BROKEN LIFE

560 feet

In addition to having a story of unusual strength and interest, this subject contains some new and entirely original effects, which place it at once in advance of other films and

It Will Please Everyone.

WILLIAMSON, DRESSLER & CO., LTD.,

27, CECIL COURT, CHARING CROSS ROAD, LONDON, W.C.

Telephone 7393 Central. Telegrams "Kinetogram, London."

Government Grant to Lieut. Shackleton.

Explorer Re-enacts His Adventures on the Screen.

So the Government have decided to make a grant of £20,000 towards Shackleton's expenses and in recognition of his having planted the British flag within 100 miles—97 to be exact—of the South Pole!

This is another signal honour for our most distinguished kinematographer, and I congratulate the trade as well as the explorer on the distinction. It is something indeed for the trade to handle films taken on an expedition of world-wide interest assisted or subsidised by Government and officially recognised as a valuable advancement of British enterprise, adding lustre to the imperishable crown of British glory. I saw Lieutenant Shackleton this week; he seemed little impressed with his own greatness. Two of his South Pole comrades were with him. It was at Chrono House, and a number of the films were being shown while Shackleton and his companions, Messrs. Adams and Marston, supplied data and facts to enable them to be titled.

I gleaned among other information that the last lot of negatives had only just arrived and had not yet been opened. My calling has brought me into contact with many noted personalities and through varied experiences of interest, but I cannot recall an occasion of deeper interest. I did not attempt to interview Shackleton in the accepted meaning of the word. I was not there for that purpose, and indeed I must confess I was too deeply interested in watching those wonderful films and listening to the running commentary of Shackleton and his merry men to think of other things. How marvellous it all was, to sit there within a yard or two of Piccadilly Circus and see the whole moving scene of that long struggle with seemingly insuperable obstacles! Death ever near at hand. The Antarctic in Piccadilly Circus, with Lieut. Shackleton all complete. And as the films proceed and the thrilling story is unwound to hear this grim incident, that hard fact, or perhaps some reminiscence in lighter vein from the mouth of the intrepid explorer himself or one of his comrades.

I am very much impressed with the preparations which are being made to market the film; it must create a sensation when seen, comprising as it does without a doubt the most vivid and intensely thrilling series which the heart of man could desire. A very striking poster was shown me, and I requested that I might have a copy for framing which was promised. This poster equals the most artistic productions of the colour printing press, and in three fine tableaux gives us the dramatic gist of the subject in a very masterly way.

First, we have a tableau of Queen Alexandra's flag—similar to that illustrated above—then a portrait of Shackleton in Antarctic garb, while the full width of the lower half is taken up with a powerful and stirring picture of exceptional merit portraying a scene in the "last dash," where Shackleton and his companions are struggling gamely through a driving blizzard. This poster, like the film, is one to rejoice the hearts of those who believe in lifting our business on to a high artistic and realistic plane.

This kind of thing means salvation and success for all concerned in the trade, whether exhibitor or manufacturer, and I was not in the least surprised to hear that contracts of the utmost importance have already been completed in respect of some of the Colonies and Continental countries, while negotiations are pending in the United Kingdom for a large amount of bookings while yet the pictures have not been publicly exhibited.

ONLOOKER.

SALUTING THE QUEEN'S FLAG.

Copyright, "Pearson's Magazine."

KINEMATOGRAPH MACHINES

AND ALL ACCESSORIES.

KAMM & CO.

Scientific Engineers and Manufacturers,

27, Powell Street, Goswell Road, London, E.C.

Telephone—8281 P.O. Central. Telegrams—"Zerograph, London"

THE

Britt-Summers Fight

3rd Match.

You hear several people remark, "Oh, we are fed up with Fight Films. It will not go."

But the proof of the pudding is in the eating, and

IT IS GOING.

It is THE FIGHT of the three matches.

It is not too long.

It is really good fighting.

It shows a crowd that could not get into a hall.

Shall we book you now or are you going to throw money away?

And then there's still the

HAGUE-LANGFORD FIGHT

Its Vitality is Amazing

IT'S "GOING" EVEN BETTER THAN BEFORE.

Telegrams—"Chronophone, London." Telephone—5966-5967 Gerrard.

The Gaumont Co., Ltd Chrono House, 5 & 6, Sherwood Street, and 18, Denman Street, Piccadilly Circus, W.

Tel "Bioscope, Glasgow." Glasgow Office: 142, TRONGATE. 'Phone: 787 Tron.

Liverpool " 22, ISLINGTON.

Don't spoil the Ship for a ha'porth of tar!

Don't trifle with Fire and endanger Human Life! !

DO IT NOW! DON'T DELAY!

WHAT? INSURE?

NO. You should have insured long ago—that is a detail—compared with the risk of **NOT** getting a Chrono with **Fire Proof Spool Boxes and Extinguisher**

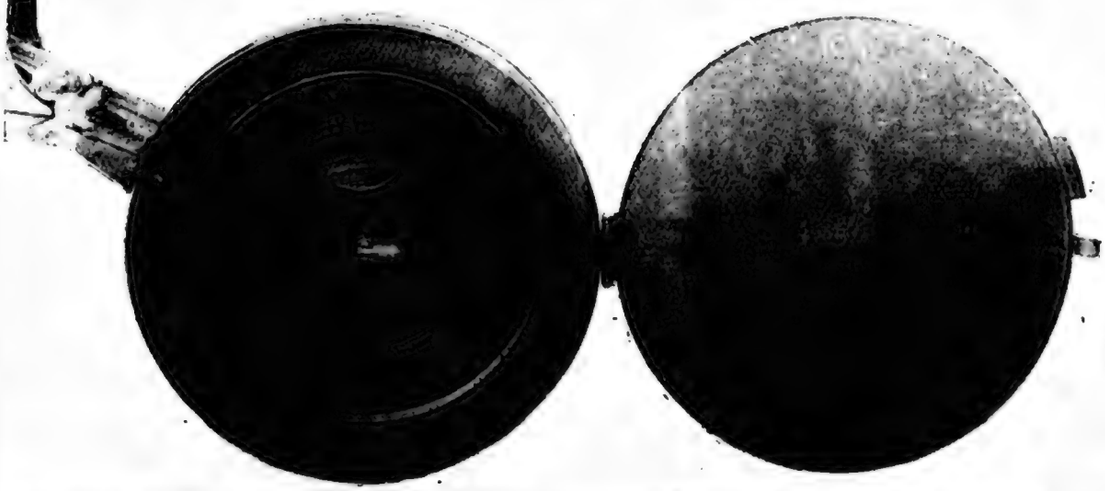
AT ONCE

Insurance won't prevent fire—Save Panic—Save Life and Save Films. The complete Chrono and Extinguishers will ——

The cost of The Fire proof Fittings is trifling

To be Pennywise is to be Pound foolish, perhaps Hundreds of Pounds-foolish, and where Human Life is risked even criminally foolish?

DO IT AT ONCE



The Chrono complete with Safety Fire Proof devices means—
Security,
Efficiency,
Peace of Mind,
Think of that
When you read about a fire?

Telegrams—Chronophone, London. Telephone—5966—7 Gerrard.

THE GAUMONT CO., LTD.

CHRONO HOUSE, 5 & 6, SHERWOOD St., & 18, DENMAN St., PICCADILLY CIRCUS, W.

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Liverpool „ —22, ISLINGTON.

THE

GREAT HIRE FIRM!

All Proprietors of Picture Theatres are earnestly requested to write in immediately for the special advantages we are offering in the coming season.

Up-to-date Showmen! make a Note of this. It will make NOTES for you later on.

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84 SOUTHAMPTON ROAD,
LONDON, N.W.

Telegrams:
"Skelped, London."

Telephone—
2022 P.O. Hampstead.

Trade in Other Countries.

GERMANY AND AUSTRIA-HUNGARY.

The Austrian Union of Kinematograph Proprietors recently opened new premises in which a spacious projection room is included, in which the customers of the loan department (recently re-organised) may see the latest novelties of all makers each week. Invitations were issued for the formal opening day and were largely taken advantage of.

New theatres have been opened in Berlin, Liegnitz, and Strasburg this week, among other places.

As the result of the proprietors of the "Woods" Theatre, Budapest, featuring music to a large extent, the Chief of Police issued an order, on the petition of the occupiers of neighbouring villas, who complained that their rest was disturbed, that music should only be permitted between the hours of 8 and 11 in the morning. The Theatrical Union has in reply issued a statement to the effect that (1) There are no villas adjoining the entertainment, but only a police barracks and a summer restaurant, and the "American Park and Orpheum." (2) That in the latter music is permitted until four in the morning; and (3) That the anxiety of the police that the frequenters of this night establishment shall not be disturbed by the music seems somewhat exaggerated.

The Union of Austrian Travelling Actors, "Die Schwalbe," held a commemoration mass at Vienna on the occasion of the 79th birthday of the Austrian Emperor.

The General Cinematograph Co., Ltd., of Elberfeld, has changed its name to "The Metropolitan Cinematograph Co., Ltd."

The "Grand Cinematograph Johann Doralla" has been registered at Konigschulte as a branch of the firm of the same name in Zabrze.

The Union of Kinematograph Theatre Proprietors in Saxony has addressed an open letter to all the film makers to use greater care than heretofore in the choice of film subjects, seeing that the Police Regulations in Saxony have adopted measures so sharp that they must ruin the proprietor unless he be in the future supported by the maker by the delivery of irreproachable films. Such films are forbidden as contain scenes in which theft, burglary, murder, attempted murder, suicide, and torture of animals are depicted, as also in which unseemly or repulsive scenes are presented. Should film makers neglect to pay heed to the reasonable wishes of proprietors they will one day have a disagreeable experience of the fact that their sale instead of increasing will be continuously diminishing. The proprietors request firms to deliver only such films as coincide with the requirements of the authorities.

The German Mutoscope and Biograph Co., of Berlin, has recently issued a highly interesting series of musical pictures, taken from open air life. Amongst recent pictures the most remarkable is The Death of Andreas Hofert, in two pictures specially prepared for the centenary. Special commendation is given to the triplet, He Died in the Holy Cause, from the opera "Tell," and sung by the most important Italian artists. Also the well known popular song picture, Two Dark Eyes, merits praise.

The following is a description of Duskes' art film, An Hungarian Village Story:—Suza and Stephan are two playmates in a Hungarian village, and deeply in love with one another. Suza's mother is deeply indebted to a rich old man named Colman, who also loves the maid. Stephan is summoned to military service. During his absence Colman presses his suit, and on Suza's refusal secures a mortgage on her mother's house. Suza finally, on her mother's account, accepts Colman. Stephan returns on the marriage day, and calls for Suza, whom he bitterly reproaches. Finally both decide to die. After the conclusion of the marriage the pair return to Colman's house, where Colman, under the spell of his young wife, irritates her by his love making. Disgust as the old man seizes her, she pushes him away and hastens to Stephan, waiting outside. Both go to the neighbouring pond to find rest and peace in death, and later on her veil and his cap alone are found swimming on the water.

AUSTRALIA.

(From Our Own Correspondent.)

As showing the possibilities for kinematography outside the city, a resident in a country town of New South Wales has just purchased a very complete outfit consisting of a Warwick machine and up-to-date plant and arranged for a constant supply of films which will be permanently shown three nights a week. When one thinks of it, what better or more attractive amusement can country folk have at their doors? I think the plucky man deserves the best of success for his enterprise, which the travelling man hitherto monopolised. Another resident of a Queensland country town has also fitted up for the show business, but will make his town the centre of his operations, working the outlying townships from there. Both these gentlemen are new comers to the film field, and have entrusted the firm of Harrington's, Ltd., of Sydney, with their business.

I think I mentioned in a previous note that the Bijou Picture Palace of Sydney was a model home for the motion picture. It is the only place at present in Australia that is fireproof. The operating box is unique, built with the new cavity walls and interlocking steel, and on top of that cement and asbestos. The size of the room is 8 ft. by 6 ft. by 9 ft. In case of fire the door opens out, thus permitting the operator to escape readily and shut the door, and the ceiling being specially constructed to expel smoke no alarm is caused in the hall even if the interior of the room were an inferno. The workshop and engine room are underneath, where a 15 h.p. dynamo and motor are laid.

The hall has nine exits, and is fitted with elaborate fire extinguishers, while the four sliding compartments in the roof, with special device for protecting the audience from draught, are equal to anything constructed at the present time. The hall is capable of seating 2,000 people in comfort, and the appointments are in every way a credit to the enterprise.

The Bijou Amusement, Ltd., is jointly managed by Messrs. J. F. W. Thiele and H. N. Vaughan and a staff of twenty-one competent assistants, who appear nightly in immaculate evening dress. The projecting machine is a good one and the complete absence of flicker is a striking feature. The business done is astonishingly regular and substantial. I may note here that this company secured the sole rights for the Sydney production of Pathé's fine film The Melbourne Steeplechase, run at Flemington on July 10th and shown at Sydney on the 12th.

Vitagraph scored a big success in Australia with General Buonaparte, and The Adventures of a Drummer Boy. The Warwick Cinephone is humming here; no show is now complete without it, and the operators are working without a hitch.

The Alhambra, Oxford, and Victoria Halls are going gaily and never a grumble. The latter, indeed, are about building a fine new hall, the plans of which have been passed by the Government.

Altogether I have to report for this part of the world solid progress and good business all round.

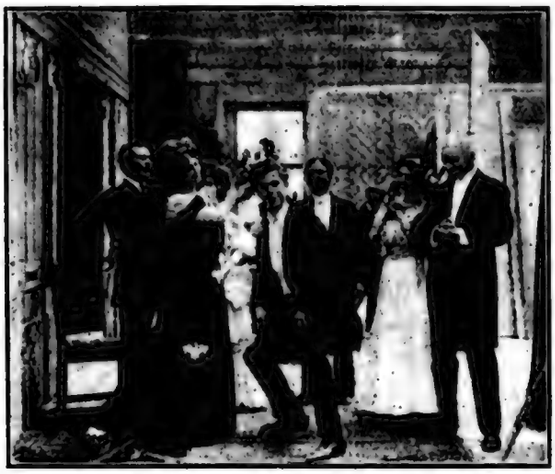
Just as I close my notes I am informed that a marvellous adaptation of some ingenious scientific principle has been utilised at the Bijou Picture Palace, Sydney, by which the Cinephone is made to produce a volume of sound equal, say, to an actual brass band. This multiplication of sound waves applies to everything produced on the Cinephone, and I am assured that nothing like it has yet been heard for purity of tone and volume of sound. Messrs. Harrington, Ltd., the

Vitagraph Headliners

LED ASTRAY

A meritorous adaptation of the popular melodrama "East Lynne."

Code "Lestra" Length 565 Feet.



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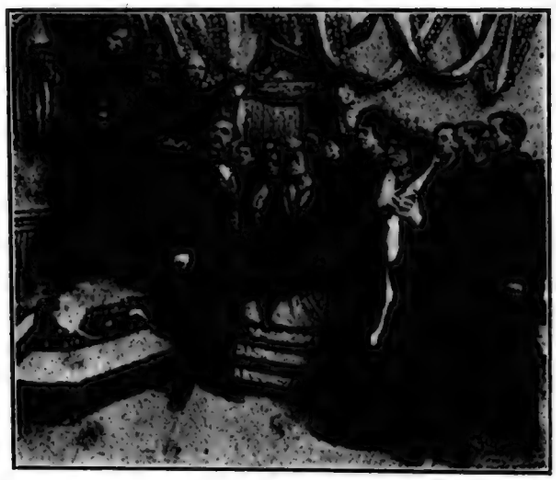
Code "Dradre" Length 390 feet



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Code "Milas" Length 610 feet

Wearybones Seeks Rest and Gets It

A series of laughs, picturing the vain attempts of Wearybones to take a sleep.

Code "Werbo" Length 305 Feet

Selling Agents in ALL Countries.

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THE

Telegrams: "VITGRAF, LONDON."

VITAGRAPH COMPANY OF AMERICA,

25, Cecil Court, Charing Cross Road, London, W.C.

New York: 116, Nassau Street. Chicago 69, Randolph St. Paris: 15, Rue St. Cecile.

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There are now fourteen West shows in Australasia. The new building now in course of erection will be finished by September 15th, and already presents a fine imposing appearance. It will seat over 4,000, every patron having an uninterrupted view of the screen. The floor is about 170 feet, with a rake of 4 ft. 6 in.

Correspondence.

[We do not accept responsibility for the views expressed.]

LIMELIGHT JETS.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—Your 13th of May number to hand to-day, containing a letter over the signature of Mr. W. F. Stokes on Limelight Jets. W. F. S. informs your readers that no one in England thinks of using oxygen except out of a cylinder, and explains "it is necessary to use an automatic regulator to control the pressure." Exactly; I want to know what pressure the regulation is set to? To regulate is to control, the regulator therefore will not permit of a greater pressure than a certain definite and predetermined amount, and it is this amount I am anxious to learn, so as to know, how my pressure and light compares with the pressure and light obtained in England.

I must say I do not agree with W. F. S. when he says "the more the tap is turned on the greater the pressure." I can quite understand a greater quantity would issue from the jet by turning the jet tap full open, but the pressure certainly does not increase behind the tap, if the regulator is fulfilling its object.

Had W. F. S. been kind enough to test the pressure as suggested by me, and given your readers the result, he would have earned the gratitude of scores of lanternists who have never seen and probably never will see a cylinder of compressed oxygen.

W. F. S. asks how a person would proceed if told a jet would give its maximum results with a certain pressure? My reply to this is, he would ascertain if it would be possible for him to obtain this pressure. This is exactly the information we oversea lanternists want. We could then select a jet to suit our particular pressure. For instance, the gases for theatrical stage lighting are always obtained here from floating gasholder tanks, which can be weighted to give any pressure up to say 20 inches of water, and what we desire to know is how this compares with the pressures used in England for similar work.

The last sentence in Mr. Stoke's letter shows that that gentleman hardly grasps my query which led to this discussion, as he refers to the pressure and quantity delivered at jet. The question at issue is; what is the pressure in general use in England of the gases after leaving the regulator?—Yours, etc.,

JAS. STEWART,
Invercargill, N.Z.

July 8th.

EFFECT SLIDES.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—Referring to your remarks under "Lantern Rays" in last week's issue, it is an impossibility for an ordinary lantern operator to construct the mechanical frames necessary, to say nothing of the painting of such a set of grand effects as Henry Russell's "Ship on Fire." We are the originators of this set, and the mechanical frames had to have special tools made before we could construct them. These tools in the first instance cost us a very heavy sum, and if it had not been for a very painstaking mechanic, who was in love with his work, we should have never been able to obtain such accuracy. One of these beautiful sets of effects were supplied to Mr. Hannaway Row (Sequah).

A triple lantern, and an operator who works with his head as well as his hands, is necessary for working this class of effects, and such a show (the more the pity) is not to be seen in London. Any attempt to produce lanterns and slides on the lines of the late Polytechnic is out of the question; we have hundreds of the Polytechnic slides here, also the lanterns, but they are only kept as curiosities. The size of a slide in its frame is 8½ by 6 inches, and weighs nearly two pounds: a modern 3¼ slide weighs 1½ ounces. The old slides were all hand work, and to obtain detail, it was necessary to paint them large, whereas a photographic basis enables a far superior result to be obtained from a smaller original. The standard 3¼ slide of to-day, even if all hand work, is far away superior to any of the Polytechnic pictures. We should be happy to show any enthusiast the old and modern pictures here side by side.

We made here, at Brewster House, illustrated Hymns years before illustrated songs came into use, which included Lead Kindly Light, and Sun of my Soul. Song slides were sent to America years before they ever dreamed of making their own.—Yours, etc.,

C. D. BISHOP.

W. C. Hughes & Co., Kingsland.

Telephone 1636 North. Write at once for full particulars

THE

Harper Electric Piano

The Best of all Instruments

for use at Theatres and Picture Shows. Now being used by the principal Kinematograph Theatres in London and the Provinces. Music underneath or above keyboard, exposed or obscured, whichever preferred. Our instrument has all the latest improvements.

SOLD FOR CASH or ON VERY EASY TERMS.

The HARPER ELECTRIC PIANO Co. Ltd.

258/262, HOLLOWAY ROAD, N.

And 83, New Oxford Street, W

THE

British Oxygen Company, Limited

ADDRESSES—

Elverton Street, Westminster, LONDON, S.W.
Telephone: WESTMINSTER, 206. Two lines.
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SALTLEY WORKS, BIRMINGHAM.
Telephone: No. 87, EAST BIRMINGHAM.
Telegraphic Address: "BARATA," BIRMINGHAM.

Great Marlborough Street, MANCHESTER.
Telephone: No. 2538, MANCHESTER.
Telegraphic Address: "OXYGEN," MANCHESTER.

BOYD STREET, NEWCASTLE-UPON-TYNE.
Telephone: No. 3239, CENTRAL.
Telegraphic Address: "OXYGEN," NEWCASTLE!

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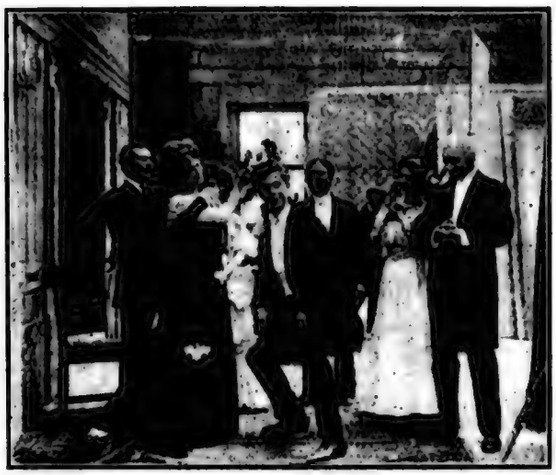

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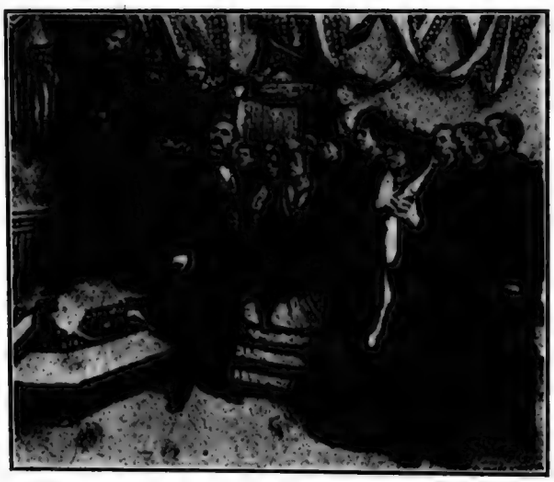

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LIMELIGHT JETS.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—Your 13th of May number to hand to-day, containing a letter over the signature of Mr. W. F. Stokes on Limelight Jets. W. F. S. informs your readers that no one in England thinks of using oxygen except out of a cylinder, and explains "it is necessary to use an automatic regulator to control the pressure." Exactly; I want to know what pressure the regulation is set to? To regulate is to control, the regulator therefore will not permit of a greater pressure than a certain definite and predetermined amount, and it is this amount I am anxious to learn, so as to know, how my pressure and light compares with the pressure and light obtained in England.

I must say I do not agree with W. F. S. when he says "the more the tap is turned on the greater the pressure." I can quite understand a greater quantity would issue from the jet by turning the jet tap full open, but the pressure certainly does not increase behind the tap, if the regulator is fulfilling its object.

Had W. F. S. been kind enough to test the pressure as suggested by me, and given your readers the result, he would have earned the gratitude of scores of lanternists who have never seen and probably never will see a cylinder of compressed oxygen.

W. F. S. asks how a person would proceed if told a jet would give its maximum results with a certain pressure? My reply to this is, he would ascertain if it would be possible for him to obtain this pressure. This is exactly the information we oversea lanternists want. We could then select a jet to suit our particular pressure. For instance, the gases for theatrical stage lighting are always obtained here from floating gasholder tanks, which can be weighted to give any pressure up to say 20 inches of water, and what we desire to know is how this compares with the pressures used in England for similar work.

The last sentence in Mr. Stoke's letter shows that that gentleman hardly grasps my query which led to this discussion, as he refers to the pressure and quantity delivered at jet. The question at issue is; what is the pressure in general use in England of the gases after leaving the regulator?—Yours, etc.,

JAS. STEWART,
Invercargill, N.Z.

July 8th.

EFFECT SLIDES.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—Referring to your remarks under "Lantern Rays" in last week's issue, it is an impossibility for an ordinary lantern operator to construct the mechanical frames necessary, to say nothing of the painting of such a set of grand effects as Henry Russell's "Ship on Fire." We are the originators of this set, and the mechanical frames had to have special tools made before we could construct them. These tools in the first instance cost us a very heavy sum, and if it had not been for a very painstaking mechanic, who was in love with his work, we should have never been able to obtain such accuracy. One of these beautiful sets of effects were supplied to Mr. Hannaway Row (Sequah).

A triple lantern, and an operator who works with his head as well as his hands, is necessary for working this class of effects, and such a show (the more the pity) is not to be seen in London. Any attempt to produce lanterns and slides on the lines of the late Polytechnic is out of the question; we have hundreds of the Polytechnic slides here, also the lanterns, but they are only kept as curiosities. The size of a slide in its frame is 8½ by 6 inches, and weighs nearly two pounds: a modern 3¼ slide weighs 1½ ounces. The old slides were all hand work, and to obtain detail, it was necessary to paint them large, whereas a photographic basis enables a far superior result to be obtained from a smaller original. The standard 3¼ slide of to-day, even it all hand work, is far away superior to any of the Polytechnic pictures. We should be happy to show any enthusiast the old and modern pictures here side by side.

We made here, at Brewster House, illustrated Hymns years before illustrated songs came into use, which included Lead Kindly Light, and Sun of my Soul. Song slides were sent to America years before they ever dreamed of making their own.—Yours, etc.,

C. D. BISHOP.

W. C. Hughes & Co., Kingsland.

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TECHNICAL NOTES AND ADVICE

WE HAVE OBTAINED THE SERVICES OF A LEADING EXPERT TO DEAL WITH DIFFICULTIES WHICH READERS MAY NEED ADVICE UPON. QUERIES SHOULD BE ADDRESSED "EXPERT," KINEMATOGRAPH WEEKLY OFFICE.

Is a Kinematograph Shutter Necessary?

WALTER BRIDGLAND.—Various experiments have from time to time been tried so as to dispense with the shutter altogether. The pictures must each make a definite stop during the short time they are projected on the screen, and could not, as you suppose "pass on with a steady unhalting motion." Certain class subjects might do fairly well without the shutter, viz, those in which there is no striking contrast between the high lights and shadows, but in cases where there is good contrast, the brightness of the high lights would cause a steady line or patch of white to follow on, which would be distressing to the eyes. The shutter cuts this off. What may be in store in connection with future projectors it would not be safe to predict.

Scientific Kinematographs.

B. G. (Glastonbury).—The style of animated pictures with which the general public is concerned is chiefly that of the amusing type, but the kinematograph is now largely used in connection with scientific research of which the public in general know little or nothing. In many instances it has been used to record surgical operations.

Skating Rink Shares.

MONEY (London, E.).—Skating rink companies are being promoted here, there, and everywhere, as the saying goes. Many of them are "wild cat" affairs, and are being started in places where amusements overlap to a great extent. In all probability they will soon be out of fashion again. About thirty years ago it became the great amusement of the moment. Rinks were then mostly private ventures, but at present the promoters expect the public to pay the piper in the form of limited companies. Better seek some other method of investment, for there will be a big day of reckoning soon in this line. There are always exceptions, and in a few cases investors have done well. Bear in mind the well known saying, "the exception proves the rule."

Ether Saturators.

L. (High Wycombe).—As far as the light-giving power is concerned, the illumination is excellent, and when one thoroughly understands the principles and management of a saturator, and exercises due care, it is quite safe, but amongst insurance companies in general they will not accept risks in which this mode of lighting is used in connection with inflammable films in the kinematograph, and if you had a loss the claim would not be paid.

Condenser Filled with Water.

S. R. & Co.—Your remarks respecting water lenses used in connection with the taking of photographs years ago, do not apply with regard to the projection of animated pictures. There is no reason why a water condenser should not be used to cut off some of the heat rays, provided means are employed to prevent the too great formation of bubbles. Some few years ago Messrs. Lumiere & Co. introduced a species of water condenser not unlike a spherical bottle or decanter; from the mouth of this bottle was hung a small piece of carbon which just dipped below the surface of the water. It might be worth your while to write to this firm for full details; their address is 89 Gt. Russell Street, London, W.C.

Announcement Slides.

LAZY (Parkstone).—We gave details for making slides upon which announcements could be written some time ago, in this column, but as you give the name "Lazy" under which to receive a reply, we would suggest that you bought them ready prepared. Messrs. Butcher & Sons, Farringdon Avenue, London, E.C., or Tress Company, of 4 Rathbone Place, London, W., supply them. They can be written on with any pointed piece of metal.

What is a Water Rheostat?

W. HILL.—Imagine a kerosene or other barrel filled with salt water with two water tight sliding rods fitted to either side. The electric wires are fastened to each rod so that the current has to pass through the water to the other rod; according to the distance that the points of these rods are apart so is the resistance. The surplus current is not saved, but goes off in the form of heat, this warms the water, hence an ample supply of this is requisite.

Lime Cylinders.

JAS. HOURSTON.—Care should be taken in thoroughly clearing out the hole in the lime cylinder before putting it on the jet pin. If the hole be not well cleared, and the lime has to be forced on, it will be very liable to crack. In America jets are made to hold the lime, not on a pin, but in three clips, which take hold of the lower part of the cylinder. Most jets are of the "powerful" style now-a-days, hence a hard lime should be used. Give the lime time to get thoroughly warmed before turning on the oxygen side of jet.

Old Negatives.

K. L. (Bournemouth).—The photographer's twenty years stock of negatives would be of very little value, even although, as you say, they are all numbered and in running order together with the book of addresses. Consider what you could do with them? First you would have to notify the sitters to let them know the negatives were in your possession, many of the persons would be dead, and a large proportion of the others would have changed their address—perhaps several times. Even if you did communicate with some of the people, few would want a picture of themselves taken perhaps twenty years ago. Old portrait negatives are valued at old glass only, and are not worth spending money on in the hopes of getting orders.

Why is a Condenser Made in Two Halves?

EDWARD BUTLER.—A single lens condenser is usually found in lanterns of the toy class only, but for scientific purposes it is necessary to make them in two halves. If the condenser were made of one single piece of glass it would require to be exceedingly thick in the centre. By this means both the spherical aberation and the chromatic aberation would be very great, to say nothing of the amount of light lost by absorption. Imagine such a lens as you speak of slit in two and the two convex sides mounted towards each other, and this is practically the form of condenser generally employed. The lens nearest the illuminant collects the rays at the desired angle, then passes them on to the second lens, which condenses them so that practically all the rays are enabled to reach the objective or image forming lens. A condenser of this shape is termed a double plano convex. Another and much used style is that known as the Herschel, which consists of a meniscus mounted in conjunction with a double convex.

Polarizing Plates.

POLARIZER (Peterboro').—A special nozzle must be made to fit on the lantern front; this should be of elbow form. At the junction of the elbow place eight thin glass plates close together, and blacken the lowest so as to absorb the transmitted light. The polarizing angle will be 56° 45'.

Position of Lime.

T. G. (London).—The exact distance which the lime must be from the nipple of the jet depends on the jet and pressure of gas, hence no calculations can be given which will apply to all jets. One or two slight adjustments will soon enable you to find the best position with your particular jet.

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Clapham Junction.

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Croydon.

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Kingston-on-Thames.

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From the Provinces.

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Ashton-under-Lyne.

THE PICTUREDROME (Weisker Bros., proprietors; Mr. Peter Leckie, manager).—Nana's Mother, The Little Drummer Boy and His Dog, The King and Queen at Knowsley Hall, The Cabman, and The Heel of Beauty continue to delight crowded audiences.

Barnsley.

TEMPERANCE HALL (Lessees, The Royal Canadian Animated Picture Co.).—The proprietors are this week providing an excellent program for their patrons, comprising The Resurrection, Confidence, The Girl Detective, Barbara Fritchie, Aerial Elopement, Cabby by the Hour, The Trappers (which has created a sensation), and The Fighting Parson. This being Feast week, large numbers have had to be turned away.

EMPIRE THEATRE (Manager, Mr. Will Smithson).—The management are presenting, by the Palacescope, Sports in Switzerland and The Rufflans Public House. The former proves a great favourite.

THE PUBLIC HALL is this week being run by Mr. Jasper Redfern, of Sheffield. His variety shows are well known in Barnsley, and always include some good films. This week's are Boy Scouts, Kidnapping Mother-in-Law, The Burglar's Mistake, The Wizard's Walking Stick, and The Devil's Wand. Mr. Frank Hudson give some good illustrated songs.

Belfast.

ST. GEORGE'S HALL (Proprietors, Entertainments, Ltd.; manager, Mr. Herbert Rogers).—A high-class program of pictures this week includes Incidents in the Life of Oliver Cromwell, a finely coloured film, Celebration of Easter in all Lands, The Robber's Ruse, The Man with a Sack in Society (a good trick picture), His Duty, Lake Garda, Italy, The Man Bull Fight, The Witch's Spectacles, and An Aerial Elopement. The Filmophone talking and singing pictures are "Father O'Flynn" and "The Waltz Must Change to a March."

Birkenhead.

QUEEN'S HALL, Claughton Road (Proprietor, Mr. F. J. Wood).—The Queen of the Ranch, Cartouche the King of Robbers, The Process of Manufacture of Wedgwood Ware (proving the value of the kinematograph as an educational factor), Baby's Shoe, An Aerial Elopement, and The Winning Coat are as interesting as ever. The comedy pictures are Weight-Reducing Institute, Boxing Fever, The Major's Holiday, and An Evil Philtre.

THE HIPPODROME, Grange Road (managing director, Mr. Walter de Frece; manager, Mr. Frank Weston), this week presents a very strong bill. The Life of George Washington is followed with close attention. The management, in order to impress the pictures upon the memory of their patrons, present each one with a pamphlet containing the chief incidents. The Naval Pageant on the Thames, and The Bluejackets Marching to the Guildhall, appeal to all who have our first line of defence at heart. The splendidly staged Romance of Love, Jealousy, and Self-Sacrifice, and The Two Sergeants are well received. Lucky Jim, Juggins' Motor Skates, and I Have Lost a Penny cause much amusement.

TRANMERE MUSIC HALL (Mr. Saronie, proprietor).—The program is a strong one, and includes the following dramatic series:—Little Sherlock Holmes, Waterman of the Riviera, and False Friend. Humour is supplied by Love Me Love My Dog, Free Trip to Llandudno, Sound Sleeper, and An Unlucky Acquisition.

Blyth.

WEST'S PICTURE PALACE.—The week's business here indicates the rapidly growing popularity of West's Pictures in Blyth and vicinity, and the excellent bill of fare provided is undoubtedly an attraction. For next week the program includes Testing a Hydroplane, Industrial Borneo, The Boots he Couldn't Lose, The Coast of Naples, On Waterski, The Four-footed Pickpocket, The Boa Constrictor, Getting Rid of Uncle, The Unbreakable Money Box, and The Exploits of Houdini.

Bootle.

WESTMINSTER MUSIC HALL (Weisker Bros., proprietors; Mr. J. Nelson Bramble, manager).—The ever famous La Tosca receives a hearty welcome; the same applies to The Hand of the Victim. The educational picture is a Trip Through Cheddar Gorge. The humour is supplied by Mr. Stubborn, Oh! that Beard, and Teaching a Husband a Lesson.

Bournemouth.

WEST'S PICTURE PALACE.—Mr. T. J. West's enterprise at Bournemouth is booming, "house full" boards being out every evening, whilst the daily matinees attract the very best class of visitors at present in the town. The new program comprises many noteworthy items, the star film is the beautifully coloured French dramatic, The Nobleman's Dog, in the public's interest this is run closely by The Captain's Honour, The Little Shepherd of Tumbling Run, and The Heart of a Soldier. The comedy pictures are, as is usual, real comedy, whilst the current of general information is supplied by The Cavalry of Germany, A Trip Through the Tyrolese Alps, and Maternal Instincts of Animals. Miss Gracie Sinclaire, the Anglo-Australian comedienne, is as popular as ever in the last week of her engagement.

Bolton.

TEMPERANCE HALL.—Mr. Sidney Carter's New Century Pictures are evidently set for a long stay here, if public appreciation is any criterion. A Home at Last, Sirens of the Isle of Hypso, Lady of Monsoreau, Rude Hostess, His Only Friend, Land of the Pharos, and A Good Watch Dog are only a few of last week's attractions.

Burton-on-Trent.

WEST'S PICTURE PALACE.—Mr. T. J. West's entertainment has gained a firm footing since his opening night last Tuesday week, and this is is not at all surprising when one has seen the very excellent program set forth for this week. The subjects are admirably chosen, and the interest of the audience kept up throughout the entire show. First we see a picture of the intense dramatic order, which holds us spellbound. Then, in the next film, we find ourselves convulsed with laughter, after which we get a touch of pathos, which "fits in," and makes the program in perfect harmony. Besides being a clever showman, Mr. West is a thorough artist, as he has the happy nack of so arranging his program to suit his numerous patrons that there is not a dull moment, hence his success.

Cardiff.

STOLL'S PANOPTICON.—The Nobleman's Dog was the headliner last week at this favourite Welsh rendezvous. The Old Bachelor, Child's Faith, Broken Heart, Catching Fish with Dynamite, and the usual wealth of artistes complete the entertainment.

Carlisle.

PUBLIC HALL (Mr. Sidney Bacon).- The program this week includes The Drummer Boy and His Dog, Cheap Removal, Man with the Dolls, Young Girl's Sacrifice, The Prodigal Son, Houdini's Exploits, Lunatics in Power, and The Jilt, a story of a young lady's reward. Business thoroughly satisfactory.

Colne.

THE CENTRAL HALL, Colne Lane (Proprietor and manager, Mr. J. Duckworth).—The Premier pictures' popularity with the Colne public may be guaged from the fact that they have been running continuously, except for a short break for redecoration, for close on two years. The usual good selection of films includes this week, Son's Return, Awful Symphony, New Servant, Kind Hearted Judge, Mother's Love, Lady Bone-Setter, and Heel of Beauty.

Coventry.

THE PICTURE PALACE.—Indoor entertainments are usually tabooed in such sultry weather as we had last week, but the popular entertainment of the N.C.T. Company attracted the usual crowded houses. A well varied list of films included Eloping with Aunty, Waterproof Willie, Mechanical Legs, Dick the Kisser, Butcher Boy and the Penny Dreadful, Little Shepherd, Breton's Promise, and A Brave Woman. Three capital variety turns are also given.

Darlington.

CENTRAL HALL (Lessees, Messrs. Urwin and Fenton; manager, Mr. T. Urwin).—From Monday until Thursday the films here include The Girl Detective, Tardy Bridegroom, Text Book of a Gent, Tragic Love, Tour Through Greece, The Sleeper, and The Lion's Bride. On Thursday The Lonely Villa, and Falling Arrow will be the headliners, supported by, among other subjects, Your Licence, Please! Salome Mad, Marriage of Yvonne, What a Cold! and King and Queen at Knowsley.

Eastbourne.

NEW PICTURE HALL, Seaside Road (Lessee, Mr. Ernest Mansell; business manager, Mr. Harry Hardy).—The Graphic Life Motion Pictures are successfully featuring, How the Bank was Saved, Our Banana Supply, The Master Detective, Inexperienced Chauffeur, The Tinder Box, The Dream of Toyland, Second Hand Furniture, Sausage Stealer, and The Black Ball.

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Edinburgh.

Pringle's Picture Palace, Grove Street.—Large houses continue to be the agreeable feature here. The Grandfather with its vivid side lights on the Franco-German War, was a popular picture last week. Others of merit were The Tenderfoot and The Witch's Spectacles, with one or two good class artists. For the current week another strong bill of fare is offered at this popular hall, the chief subjects being Tenderfoot, Foolshead Wrestling, The Witch's Spectacles, The Grandfather, and Brothers in Arms. Mr. C. H. Eve operates with his accustomed success, and the orchestra performs admirably under the baton of Mr. G. T. Lindsay.

Erith.

Public Hall, (Mr. Sidney Bacon).—Evidently from the point of public appreciation as well as the quality of the programs the management have added one more success to their already lengthy list. From the opening night the audiences have been most enthusiastic, and they are evidently impressed by the spirited catering. This week's program includes For the Motherland, The Deserter, Vulture of Syria, Legend of Orpheus, Ragamuffin's Marriage, Mad Dog Scare, and The Life of Mozart. The Warwick Cinephone with new and popular songs is well appreciated.

Hastings.

People's Picture Palace, Public Hall (Lessee, Mr. F. R. Griffiths; manager, Mr. Bert Forss).—This hall has now been open three months this year, and under the able management of Mr. Forss is doing excellent business. Notwithstanding the counter seaside attractions, the Public Hall is well filled every night, and on some occasions it is literally packed. It is a large hall, holding about seven hundred. well ventilated, and with ample exits on to the side streets. At the children's matinees on Mondays and Saturdays two extra attendants are always on duty to see to the safety of the youngsters. The program this week includes Napoleon the Man of Destiny, Invasion of England, The Trumpeter, Cheap Entertainment, The Choir Boy, Orange Crop in Palestine, The Magic Carpet, Turning Spy for Revenge, Game of Chess, and The Assassination of the Duke of Guise. In addition Mr. Forss gives some most excellent sketches portraying the characters in Dickens' Works. The spontaneous applause of the audience throughout the evening is sufficient evidence of the popularity of the entertainment.

Ipswich.

Poole's Picture Palace (Proprietor, Mr. J. R. Poole; manager, Mr. A. C. Rogers).—The twice nightly show here presents this week the usual strong program, including Nick Carter in The Double, Madam's Hair, The Red Hand, Persevering Suitor, Trials of a Billposter, illustrated songs by Miss May McPherson, and two Cinephone selections, "Isn't it lovely to be in love" and "Kate, Kate, won't you roller skate."

Leeds.

The Coliseum (General manager, Mr. H N. Phillips).—The British Animated Pictures report good business with one show nightly and three matinees a week. Mr. J. L. Helm (operator) last week projected in a manner which gave general satisfaction the following subjects: Mr. Stubborn, From Egg to Spit, Cabby by the Hour, The Necklace, Old Bachelor's Find, Johnny's Little Tricks, Matrimonial Shoes, The Gunshot, Father Buys an Armchair, Blind Man's Daughter, and Butcher Boy and the Penny Dreadful.

Liverpool.

New Century Picture Hall, Mount Pleasant (Managing director, Mr. Sydney H. Carter; resident manager, Mr. F. A. Parker).—This week are depicted some splendid pictures of The Regatta Week at Cowes. Charles Dickens' great story Oliver Twist receives close attention. The Trappers is the title of a sensational dramatic series in brilliant natural colours. The comedy pictures are new, and include Johnnie's Tricks, Mother-in-law's Luck, and Plundering the Policeman.

Hippodrome, West Derby Road (Mr. Thomas Barrasford, proprietor; Mr. Walter Hassan, manager).—The pictures are of an educational description, being the history of an incubator in natural colours entitled From Egg to Spit.

Llandudno.

Theatre of Varieties (Manager, Mr. S. Hughes, jun.).—A complete change of program took effect here on Monday, and the new program does much to justify the management's boast that their entertainment "educates, elevates, and amuses." Blériot's Channel Flight is a popular headliner, while The Voice of the Violin, and Curate at the Races are also voted as excellent in their different ways.

Newport.

Tredegar Hall.—Dumas' Three Musketeers gain tremendous favour here, as revealed in the Cines Company's superb film. Pity and Love was voted a fine subject through its glimpses of the Messina Earthquake, and Walks Through the Zoo and the Bees' Eviction also met with favour.

New Brighton.

The Tower (General manager, Mr. R. H. Davy; assistant manager, Mr. Robert Goffin) again presents a first-class bill. The pictures include Little Sherlock Holmes, The Hotel Thief, and The Cripple's Wedding.

North Shields.

Borough Theatre.—The subjects shown to crowded audiences are A Tour Through Copenhagen, How the Page Boy Cured a Flirt, Marie's Handkerchief, A Mistake of Addresses, Duke's Jester, If at First You Don't Succeed, Try Again, and a magnificent pictorial drama entitled A Country Doctor. Many were the remarks passed upon the splendid synchronism (to the operator, Mr. Lehmann) by the cinephone, in "I Don't Care if There's a Girl There."

Howard Hall.—Mr. Dickman, the diligent manager for this well-arranged picture theatre has arranged another excellent program for his large and appreciative audiences. It includes another Wild West adventure, entitled The Cowboy's Sweetheart, and an original pictorial drama, Falsely Accused. The other films are Merry Microbes, Youthful Britons, The Evil Filter, The Book of Fate, Our Next door Neighbours, Harry Has the Hiccoughs, and a Spring Day in the Tiergarten.

Central Palace.—The pictures, which are a feature in the program, are looked forward to by the large audiences who attend this variety theatre nightly. Two splendid subjects are shown this week entitled. The Castaways, and A Suffragette's Dream, which meet with due applause.

Tynemouth Palace.—The picture program here this week includes A Day in New York, A Baby's Chums, and Troubles of a Three-Wheeled Cart, which highly satisfied the large audiences who attended.

Oldham.

The Hippodrome (Weisker Bros., proprietors).—Marie's Handkerchief, The Man with the White Gloves, and An Aerial Elopement are all well received. Aero navigation is to the fore with Blerio Crossing the Channel. The Naval Review at Spithead is followed with interest, and the comedy pictures are Cabby by the Hour and Makeshift Postmen.

Ramsgate.

Marina Theatre (Manager, Mr. W. J. Attack).—Amongst the pictures shown this week in a capital program are A Reckless Life (dramatic), His One Ill Deed (dramatic), Wrong Valise (comic), Put a Penny in the Slot (comic), The Three-Wheeled Car (comic), Bob's Revenge (comic), and Bob's Electric Theatre.

Sheffield.

Central Hall (Proprietor, Messrs. Jasper Redfern, Ltd.; manager, Mr. F. W. Holmes; operator, F. E. Pearson).—The program presented by Sheffield's first permanent motion picture hall secured excellent patronage last week. The principal film projected was the great historical drama Joan of Arc or The Maid of Orleans. Other pictures supporting the beautiful Pathé subject were The Great Lottery, A Rude Hostess, The Fencing Master's Suspicion, The Crimp (Eclipse), Jones and His New Neighbours, The Wizard's Walking-stick, A Lost Umbrella, and a splendid Williamson production The Birds and People of St. Kilda.

The Grand Electric Theatre (Proprietors, Frederick Baugh Vaudeville Syndicate; manager, Mr. Arthur Turpin; operator, D. J. Mason).—The Grand experienced another great week. Every picture was enthusiastically received by greatly increased audiences. The series of films included the Vitagraph dramatic Parted But United Again, At the Altar, The Runaway Dog, A Brave Irish Lass, The Convict, The Dragonades Under Louis VII, An Obliging Friend, A Duel in the Time of Richelieu, a very humorous trick picture Invisibility, and the popular adventures of Meskal the Smuggler.

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Raymond's Palace, Attercliffe (Proprietor, Mr. Matt Raymond; manager, Mr. E. H. Dobson).—The great production Julius Cæsar, a splendid specimen of kinematography, attracted great attention at the Attercliffe Palace. Also taking a prominent position on the bill was a fine Pathé subject, The Gambler. The Sailor's Sweetheart, An Old Bachelor's Find, The Arm of the Law, Fine Feathers Make Fine Birds, High Life Below Stairs, A Mistake in the Address, and a humorous picture for the juveniles, were all recipients of hearty applause.

Empire.—Bleriot's Airship Flight Across the English Channel was a great attraction last week here.

Barrasford's Hippodrome.—The picture item on the Hippodrome program was Mother Whipper.

Surrey Music Hall (Proprietor, Mr. Frank Howson).—The film subjects projected at the Surrey were The Pretty Milliner and A Reformed Drunkard.

Rochdale.

Pringle's Picture Palace (Lessee, Mr. Ralph Pringle; manager, Mr. James Pringle).—The feature subject at this hall, advertised by the usual profusion of two-colour posters, is The Cardinal's Conspiracy. A Child's Faith is a good second, and among others are the City of Flowers, The Sleeper, and The Snow Man.

South Shields.

Tivoli.—The subjects this week are Magda, The Vulture of Syria, Repentance, Two Brothers, Marseilles to Toulon, Teach a Jealous Husband a Lesson, The Pig and the Thief, and An Unfortunate Canvasser. As usual the Cinephone is prominent with its singing pictures.

Temperance Hall.—The chief film is a drama of thrilling episodes by the American Biograph Company entitled The Renunciation. The others are Marie's Handkerchief, The Bachelor's Find, Teaching a Husband, A Wife's Ordeal, and Hats of All Ages.

Prudential Hall.—The Imperial Picture Company are showing an excellent program which delights the audiences at every performance. The subjects are The Moonstone, An Ugly Girl, A Friend of the Family, A Trip up the Ganges, An Eccentric Sportsman, and The Boa Constrictor.

Southend.

Southend Picture Palace, Pier Hill (Manager Mr. C. Silverman).—Crowded houses nightly, and the bill of fare for this week is Dare Devil Motor Car, Poor Boy, Pretty Fisherwomen, Kind Hearted Men, Domestic Rivals, Herbert's Cigarette, Ma-in-Law's Hard Life, Brink of a Precipice, College Chums, Moving Pictures, Moonlight Sonata, and An Obliging Friend.

Prince's Hall.—The program this week includes The Deserter, The Convict, A Mother's Love, When Jack is Paid, Tot at the Masked Ball, An Importunate Neighbour, Foolshead as a Sportsman, and An Indian's Gratitude.

Pier Pavilion.—The promenaders this week are enjoying A Note in the Shoe, The Adventures of a Drummer Boy, Liquid Air, Jones and the Lady, Booking Agent, The Reformed Drunkard, The Long Arm of the Law, and many others.

St. Helens.

Co-Operative Hall (Weisker Bros., proprietors; Mr. A. Evanson, manager).—The great character study, Drink, is presented this week, with How They Made a Man of Billy Brown, No More Hats Wanted, and The Absent-minded Man.

Sunderland.

The Wheatsheaf Picture Hall, Monkwearmouth (Proprietors, New Animated Picture Co.).—The usual strong bill at this popular north country hall, with The Trappers as headliner, and among the supporting subjects Lucky Jim, Wooden Leg, He Wins at Last, Star of Bethlehem, Foolshead's Celibacy, Beautiful Rose Designs, and The White Slave.

Swansea.

The Shaftesbury Hall (Lessee and manager, Mr. W. Coutts).—Magda, Meanest Man on Earth, Sheridan's Ride, Isabella Orsini, and Mater Dolorosa are the chief films here, with the additional attraction of a number of Cinephone selections.

The Palace, High Street (Manager, Mr. William Coutts).—A long list of films here includes The Harlequinade, He who Arrives Late Gets the Bones, Amateur Chimney Sweep, Queen's Love, and Children of the East. Mr. S. J. Powell is an efficient acting manager, Miss Agatha Halford has charge of the stage, and the operating is undertaken by Messrs. Collard and Wilcock.

The Hartlepools and Tees-side.

Black's Picture Hall, West Hartlepool.—This hall shows, among other good subjects, The Sardinian Brigand, A Spy's Thrilling Adventures, The Adventures of Fair Dolores, and an interesting educational picture, The Silk Worm. Other films attracting attention were The Revolutionary, and a number of humorous productions, amongst which were Music Mad, and A False Alarm. From now onwards, the "life motion" picture entertainment of Mr. Black will be transferred to The Palace Theatre.

The Canada Picture Palace, West Hartlepool, have again a strong bill, including The Mountebank's Son, Washington under the American Flag, The Legend of St. Michael's Mount, Empire Day in Sydney, A Mistake in Addresses, and Father's Fishing Rod.

The Empress Picture Palace, Hartlepool, showed during the week Bleriot's Channel Flight, Logging in Norway, Races at Surakartra (Java), The Biseras, Lively Linen, A Jealous Dog, Spontaneous Generation, Anatole's Umbrella, The Death of Mozart, and others of equal quality.

The Empire, Middlesbrough, had on the screen a couple of good films; Across the Island of Ceylon, and A Trick in Every Trade.

The Oxford's picture subject was, How He Got Home.

The Park Picture Hall (West Hartlepool).—The much appreciated bill-of-fare includes The Renunciation, The Boa Constrictor, The Farmer's Son, The Embarrassing Portfolio, The Rhine Falls, The Three-Wheel Car, and The Ugly Girl. A first-class variety performance is submitted.

The Northern Picture Co., Ltd., West Hartlepool.—A new picture hall will be opened to the public next week. The directors have leased The Oddfellows' Hall in the York Road for a term of years, their object being to cater for the west-end residents, by providing the highest class and very latest films obtainable.

At The Cleveland Picture Hall, Middlesbrough, Mr. Thompson submitted the following excellent program:—Magda, The Message, The Strike, The End of a Tyrant, The Spy, Water Sports, The Witches' Spectacles, Durant Wants Amusement, Dreadnought to The Rescue, The Flood, and others of general interest.

Whitehaven.

Market Hall (Lessees, The Edisonia Company; manager, Mr. Victor Branford).—The Edisonia Co. presents this week the famous Art production, Oliver Cromwell, which proves a remarkably successful film with the picture connoiseurs of the town. It is admirably supported by, among other films, The Falling Arrow, The Lonely Villa, Girl Detective, Nine Lives of a Cat, Tragic Love, and several numbers on the Cinephone. A popular feature here is the offer of 2s. 6d. to any member of the audience recognising himself among a number of local people whose portraites are thrown on the screen.

Wallsend.

The Tyne Picture Hall, Station Road.—The manager here reports business as extremely good, a specially warm reception being extended to Sadie Hope, the coon singer and dancer, who is fulfilling a special engagement. The chief films are Friend of the Family, Burglar and the Child, Boxing Fever, Jewel Thieves, and The Nobleman's Dog.

Wigan.

New Central Hall, (The World in Motion Co., Mr. Arthur Russell, manager).—The capitally staged costume series of Louis XI., and The Assassination of the Duc de Nemours, The Village Piper, Italian Artillery Crossing the Alps, and Ma-in-Law as a Sportswoman are the principal items in a strong program.

York.

The Hippodrome.—Bleriot's Channel Flight and the plucky but unsuccessful attempts to emulate it by Mr. Latham were shown last week. Among other items in a strong program, perhaps the most popular were The Cattle Rustlers, Napoleon and Josephine, Russian Cavalry, Impervious Tramp, and Good Man.

Victoria Hall (Mr. Sidney Bacon).—The Prodigal Son, Lunatics in Power, An Extra Turn, The Jilt, For the Motherland, Vulture of Syria, and Invisibility. Mr. Chas. Grantley, comedian, supplies a very good variety turn.

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NEW FILMS AND THEIR MAKERS

ITALA CO.

A Race for an Inheritance.—A wealthy old man dies, and his will is opened and read in the presence of, among others, his two grown-up sons. The testament says that the dead man's money is to go to the first of the sons who is married. When the lawyer has got so far, the two rush with one accord out of the house, and a series of highly amusing scenes show them making frantic endeavours to secure a wife from among the persons of the opposite sex whom they meet. At last one brother wins the heart of an ancient apple-woman, while the other secures the affections of a lady cabby. They get back to the house together at a few minutes past twelve—just in time to hear the conclusion of the will, which is to the effect that the marriage, to win the property, must have been celebrated before noon, and that otherwise the money is to go to "my faithful servants."

CRICKS & MARTIN

The Secretary's Crime.—That English actors are not without the capacity for intense acting of the kind which is such a feature of some French and Italian films is shown by this dramatic production. The villain of the piece is particularly graphic in action and gesture, but is well supported by the other characters. The opening scene shows a wealthy man at work with his secretary in his studio. Presently his daughter enters, and, happening to be left alone with the Secretary for a few moments, receives a protestation of love from the latter, who is thrown into a fury when she spurns his approaches. At this stage, a telegram arrives from the girl's lover to say that he has returned from South Africa and will soon be with her. The Secretary snatches the wire and reads it. The lover on arriving is warmly welcomed by the girl and her father. The villain meanwhile has conspired with a shady customer to ruin his successful rival, who has further incurred his enmity by administering a thrashing in return for an insult to the girl. The Secretary and his companion attack the old man in his studio, and nearly strangle him with the young man's cane, also placing banknotes in the latter's portmanteau. On these evidences he is arrested. The father gradually recovers, while the Secretary's accomplice on his deathbed writes to the girl, and on her visiting him confesses the whole plot, and shows her the notes which they have stolen. The Secretary follows the girl from the house and attacks her in the street, but a passing sailor rescues her, and the villain is shortly afterwards captured in the room of his dead companion. An effective last scene shows the release of the lover and his welcome by the girl and the friendly sailor.

St. Malo and the Shrimpers of the Emerald Coast.—This is a decidedly pretty travel subject of excellent quality. The opening shows us a rocky sea-coast of remarkable beauty, with the waves breaking on the cliffs. Visits are then paid to the castle, the picturesque, quaint narrow streets of the town, etc. A remarkably novel effect is obtained by a tilting camera which, beginning at the spire of a church, is gradually dropped till we get an interesting and almost bird's-eye view of the crowded narrow streets below. The last scene shows a number of picturesquely attired old fisherwomen filing on to the sands with their shrimping nets, which they push before them as they walk through the shallow water, a good catch being made. As a conclusion, a head and shoulders view of a typical old lady is given. The picturesque headgear is clearly shown, and amusement will be caused by the relish with which the old lady refreshes herself with pinches of snuff.

R. PRIEUR.

The Repentance.—This film opens in a room where a father is writing, when his son comes in and asks for money, which is refused. On looking out of the window he sees his sister with her lover, and informs his father, who separates them. Soon after the father leaves the room, and the son is tempted to steal, but leaves without doing so. On going out he sees the lover talking to his sister, and an idea strikes him. He returns to the room, ransacks the safe, raises the alarm, and with his father and the servants captures the lover, who is taken for the thief. At a dinner a quarrel begins, and a duel is fought in which the son is wounded. On his death-bed he confesses the burglary.

The Pig and The Thief.—A laundry man and his wife are packing the clothes for washing. While out of the room, a thief comes in from the window, and on hearing them returning jumps into the sack. The sack is taken in the cart along the road. Meanwhile, a farmer is taking his pig to market, gets tired, and asks the laundry man to give him a lift with his pig, which he does. The sacks, however, get mixed, and the hole their owners get into is very amusing.

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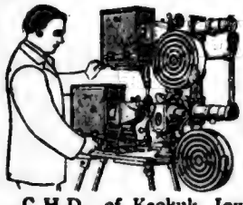

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WILLIAMSON, DRESSLER & Co.

This week, another of the successful Roma films is published, entitled A Broken Life. The story, which is most pathetic, strikes rather a new line, dealing as it does with a mother's frailty, and the devotion of her daughter, which leads her to self-sacrifice in order to save her mother from exposure. In the opening scene we find the father, mother, daughter and her lover, and a male friend, celebrating the daughter's birthday. All is hilarity, in the midst of which the daughter discovers her mother in another room in the arms of the male friend. The next scene shows the husband's departure on a journey, the clandestine meeting of the wife and her lover, the sudden return of her husband, the flight of the wife, and the false confession of the daughter, who, to shield her mother declares that the man is her lover. The father curses her and summons her fiancé, who also discards her, and the story finishes with the girl's despair at her position, but firm adherence to her self-sacrifice to shield her mother. The story, if anything, is too absorbing, and would be all the better for some lighter action throughout. The quality is superb, and the acting and mounting all that could be desired.

Eclair.

Three subjects of widely different kinds are issued by this Company. In An Audacious Escape the "Vulture of Syria" makes a third acceptable appearance in a story, which in many points, is even more exciting than the two earlier issues, and which should be equally popular with the public.

The Day of a Gentleman is a very amusing exercise in satire. We are shown the various occupations of a tramp, who, although he wears a tattered coat, is evidently a very fine gentleman in his way. We are shown in turn his favourite hotel (an archway under which he reposes on a bed of straw), his club (a small wayside inn where he foregathers with others of a like kidney), his ride in the park (in an obviously home-made cart drawn by two little dogs), and a meeting of "men of the world." This last scene, which shows a tramp "reception," is decidedly humorous in the fun which it, by inference, pokes at the manners of polite society. We are also shown the hero's favourite restaurant—he is seen receiving a number of scraps on a tray through a kitchen window.

In The Gambling Fever the Company present another of the intense dramas for which they are noted. Some magnificent natural scenery is introduced in the course of the story of how a wife reclaims her husband from the grip of the gaming mania.

EDISON

EDISON MFG. Co LTD. Edison Works Wellesden LONDON N.W.

The Lost Invitation.—Mrs. Weston arranges a fancy dress masquerade ball. A pressing invitation is sent to Judge Bent, an old chum of her husband. The Judge gladly accepts and spends some delightful hours considering various characters, finally deciding on the happy idea of going as a tramp. The auspicious time arrives and the Judge sets forth for the ball, but, unfortunately, drops his wallet when entering his cab. A genuine "Weary Willie," leisurely sauntering along, comes upon the pocketbook and the invitation. He resolves to use the invitation with the prospect of getting something to eat and drink. As he is already suitably attired for the part he finds no difficulty in obtaining admittance. Meanwhile our portly friend the Judge has arrived at his destination in his assumed character, but unable to pay the cabman, and, losing his temper, he is hustled off to the station house, charged with attempting to defraud. Our friend "Weary," at the ball, is having the time of his life. His perfect make-up and true to life actions make a hit. He is the centre of attraction and affords untold amusement for the guests. At the station house Judge Bent succeeds in untangling the web of misfortune, but disgusted with his boyish enthusiasm goes home, dons a dress suit, and goes to Mrs. Weston to explain, and his arrival and explanation puts an end to "Weary's" good time.

The Whole World Kin.—A rich little girl who remains in the automobile while her mother is paying a call, observes a crowd of poor children playing in the street. She is fascinated with their game, and the chauffeur being deep in the pages of a popular novel, stealthily leaves the machine and joins the children of the tenements. Forgetful of all but her pleasure, she follows her new-found playmates to a park, and here one of the poor little girls accidently falls into the pond. The rich girl plunges in after the drowning little one and drags her from death. Alone she helps the drenched child home and helps the "little mother" in that wretched abode in caring for the crying baby. The wealthy mother traces her child to the tenement and finds her soothing the infant to slumber. Naturally the family of poverty soon find their condition relieved.

An Affair of Art.—Fussy Mr. Dobson was a persistent art collector. Twenty dollars was usually his limit in price, but when he discovered a marine picture in Hogg's art emporium covering nearly fifteen square feet of canvas and priced at only 22 dollars, he stretched his limit and bought it. He was too proud to allow a wagon to transport the costly painting home. That delicate task he reserved for himself, and with what direful effects to his dignity, his clothing, and his anatomy the mirth provoking scenes in the picture well portray. Mr. Dobson is catapulted out of the subway by an irate guard, ejected from the roof of a Fifth Avenue stage with acrobatic consequences, and by cabmen, street car conductors, and the immediate supervisors of various other public conveyances is treated in similar manner. He reaches home at last. In his condition of nervous excitement he smashes nearly everything in the apartment, and at the finish, just when the painting seemed safe on the wall, it slips from his hands, falls on his wife's head, and is broken to bits.

THE WARWICK TRADING Co LTD

Naturally, the great Aviation contest at Rheims is the topical subject of the week, and as usual the Warwick "have got it." The Pageant in the Sky at Rheims is really a wonderful picture of a wonderful event, and depicts in vivid style all the phases of this great contest. We begin with a very good scene showing the grounds at Rheims, with its groups of English and Continental celebrities identified with aviation, and the large number of gendarmes engaged in keeping order. We have a view of the trial flights of the various airships, and then the actual pageant commences. In rapid succession we have Bleriot and his monoplane, M. H. Latham with his unfortunate Antoinette, the voisin biplane, and Lefebere with his Wright monoplane, besides a host of others. M. Lefebere's flight is one of the best things done in photography. We are shown the machine with the aeronaut on board, all ready for flight. The signal is given, the vessel glides along the ground, gradually rises in the air, and is seen going right round the course. One of the features of this portion of the film is the wonderful sky depicted. The effect of the clouds rolling in the sky as day is darkening is really magnificent. The whole film, when judicially curtailed, will be one of the best topicals of the year.

NORDISK FILMS Co

The Forbidden Love.—A respectable man of the working classes is charged with stealing a purse, although he has only picked it up from the ground where the real thief had hidden it. On circumstantial evidence he is found guilty and sentenced to 20 years' penal servitude. His wife, with two little children, is forced to beg in the street for a living. One day a passing lady and gentleman take compassion on her and eventually adopt the younger child, a girl. Shortly afterwards the poor woman dies from starvation in her son's arms. The latter is left to make his own way in the world, and succeeds in keeping straight. Twenty years after, as a young man, he overhears from behind a tree two tramps planning to rob a neighbouring mansion, and at once carries his information to the owner. Police are concealed in the drawing-room, and when the robbers enter they are overpowered and captured. The gratified householder takes the boy into his employment, and the latter makes himself so well liked that when he

asks for the hand of his employer's adopted daughter, permission is not withheld. Meanwhile, the boy's father has been released from gaol and one day meets his son with his sweetheart in the park. The name on his discharge paper reveals to the young man that the stranger is his father, and he takes him to the house to make the acquaintance of the householder Here the paper is again shown, and the old people realise to their dismay that the visitor is the father of the girl they have adopted, and that the young man and girl are therefore brother and sister. An affecting parting scene follows the announcement in which some good acting is noticeable.

WALTURDAW CO. LTD.

THE CALL OF THE HEART. — Ella and her father receive a visit from Baron von Heck, with whom is a young officer named Edgar. Ella and Edgar mutually recognise each other as old sweethearts. They indulge in secret meetings which are discovered by Ella's father, who forbids the suit. He drives her from the house. But she must obey the call of the heart, and marries Edgar in secret. Edgar's father also threatens to disinherit him. To save his position the young wife agrees to part. She returns to her father's home and falls fainting on the threshold. The father challenges Edgar to a duel, but Edgar's father, who has relented, arrives on the scene with Ella and stops the quarrel, and the young couple are allowed to obey the call of the heart.

Cines Co.

LOVE AND POLITICS is the title of a powerful drama, replete with thrilling situations. The mayor of the town and the vicar are opposed to each other with regard both to politics and religion. The mayor's daughter is loved by the vicar's nephew, who calls upon the mayor to ask his consent to their engagement. The chief magistrate is very angry, and has the young man shown out. Subsequently the vicar intercedes on behalf of his nephew, and is also promptly shown the door. Soon after these turbulent scenes the mayor goes out with a hunting party, and after some exciting adventures has the misfortune to fall over a high cliff. The civic party who witness, the terrible accident, are struck with horror, thinking the mayor must certainly be killed by the fall. The vicar's nephew is informed of the calamity, and instantly decides to descend the cliff. He accomplishes the perilous descent by means of a rope, and succeeds in saving the life of the mayor, who is nursed back to health by the good vicar. On his complete recovery, out of gratitude to his one time enemy, the mayor agrees to the marriage and all ends happily.

THE FEAST OF THE LILIES is a series of grand panoramic views of this ancient Italian Festival, which is held every year in the town of Nola. It commemorates and symbolises the virtue of Purity, and the beautiful emblematical cars are laden with lilies. The costumes of the period are most picturesque and striking, whilst the animation of the holiday crowds is vividly portrayed. The emblematical cars present to the spectators a series of splendid tableaux, and remind one very much of the famous carnivals at Nice.

URBAN ECLIPSE-RADIOS

CONQUERING THE JUNGFRAU—Photographed by Mr. F. Ormiston-Smith, the well-known mountaineering photographer, this series realistically reproduces a perilous climb which was recently made at great risk of life by a route never before attempted with so bulky an apparatus as the bioscope camera and necessary tripod. The scenes include engaging guides, the Jungfrau Railway and surrounding scenery as viewed through a telescope, ascent to the Guggi Hut, amidst the Seracs of the Guggi Glacier, typical Dolomite rocks and treacherous "traverses," camping out on the Plateau, crossing the Guggi Glacier, ice falls, avalanche, ice cave and Seracs, and arrival at the summit.

MONTY LEARNS TO SWIM.—Monty yearns to be an expert in the useful art of natation; but, not anxious at the outset to practice in the proper element, he confines operations to the drawing-room and elsewhere in his abode, with mirth-provoking results. A subsequent real dip (when, incidentally, his own mother jumps to his rescue); his dream, while unconscious, of earning championship honours for a record-breaking dive from the head of the "man in the moon" through space to the river, in which he performs some fast work and a clever backward spring to the diving-board; his ultimate sad, but to the audience ludicrous, awakening—all these incidents will assuredly cause unbounded hilarity.

TRIBUTE RICE IN CHINA is an Eastern subject of great and unusual interest, vividly illustrating the unloading of the grain from barges, sifting and grinding operations, coolies packing the rice into large sacks and conveying it to adjacent freight trains under the strict supervision of overseers who keep the workers continually on the run with their loads, and Chinamen with chop-sticks enjoying a meal of the comestible.

PATHÉ FRÈRES

A LESSON IN CHARITY.—It is Eastertide and Kitty's mother has made her little daughter the proud possessor of a big Easter egg. As they are leaving the shop a beggar woman, her baby in her arms, stops to gaze in at the shop window. Kitty turns away, and her disgust is not lessened by the sight of her mother giving a few coppers to the woman and making a note of her address. In the hope of teaching her a lesson Kitty's mother pays little attention to her on the way home, and meets the child's attempts at a reconciliation with indifference. Kitty breaks into tears, then an idea strikes her. She takes the address from her mother's handbag, runs up into her room, breaks her moneybox, empties its contents into the big Easter egg, and implores her maid to accompany her to the home of the poor woman. The maid, unknown to Kitty, first obtains permission from her mistress, who follows to the beggar woman's home, where she witnesses the giving of the Easter egg by Kitty to the beggar woman.

IN LOVE WITH THE BEARDED WOMAN.—Theodore, a young collegian studying elocution and rhetoric, coaxes a few coins out of his indulgent parents, and goes off to the fair to spend them. Before a booth parades a bearded woman. Theodore, greatly impressed, enters the show and stares with fascinated eyes at the object of his sudden adoration. Observing this, Piper, the head of the troupe, offers to teach Theodore the business if he will enter the troupe as an apprentice. Theodore agrees, and arrayed in a polar bearskin is initiated into the manner of performing a bear dance. Unfortunately Theodore discovers that the beard of his enchantress is false; brokenhearted, and still clothed in the bearskin he rushes madly away, his one idea being to reach home. He causes a panic all along the route, but once safe in the bosom of his family vows never more to be deluded by such a trick.

AN EXTRAORDINARY DUEL.—Jim is a nigger and Snowball a gentleman of tremendous bulk. Cunning Cupid has shot his quivering arrows into the hearts of both, and they are head over heels in love—with a waxen lady forming the principal object of attraction in a barber's shop. Fierce is the hatred that burns in the breasts of the rivals, and terrible the duel that is fought between them. A cannon shot fired by Snowball disperses Jim into space, but he collects his limbs together again, and seizing a mallet deals Snowball a formidable whack on the head, leaving him as flat as a pancake. Snowball swells out again and floats away, to return with a huge chopper, with which he cuts Jim in half from head to foot. Jim sticks himself very neatly together again and cuts off his opponent's head, which promptly returns to its proper place. Fortunately at this moment the police put a stop to the horrible carnage and march the eccentric duellists off to prison, leaving the waxen beauty all forlorn.

FRANCIS I. AND THE JESTER'S DAUGHTER (S.C.A.G.L. film founded on "Le Roi S'Amuse" of Victor Hugo, acted by Messrs. Silvain of the Comédie Francaise and Capellani of the Renaissance, and Mlles Géniat of the Comédie Francaise and Trouhanowa of the Paris Opera).—Incensed at the witty gibes and jests of Triboulet, the King's Jester, the courtiers resolve to devise some method of punishing the presumptious Jester. Triboulet is seen to visit a beautiful girl, jealously guarded within closed walls. The girl in reality is Triboulet's daughter Blanche, whom he seeks to guard from the pernicious influence of the gay Court. The courtiers, unaware of the fact, plot to carry off Triboulet's lady love, and tell their plan to the king, who listens with a willing ear. Triboulet enters his home one night to find his daughter stolen from him. He returns to the Louvre, there to shout the truth in the faces of the astonished courtiers—that his daughter has been taken from him—and to curse them and the king, whom Blanche confesses to love. The Jester resolves to take his daughter away. He plans to quit Paris stealthily at night with his daughter disguised as a cavalier, but first he must prepare his revenge, and the manner of it is shown him by a blustering bravo called Saltabadil. Saltabadil is aware that a handsome cavalier who speaks honeyed words to his sister is Triboulet's enemy, but is ignorant of his real rank. He offers to sell to Triboulet the body of his enemy sewn up in a sack for twenty golden crowns. The same night Triboulet and Blanche stop before the door of Saltabadil's dwelling, and the Jester leads away the horses. The king is inside making love to Maguelonne, Saltabadil's sister, and Blanche is suddenly astonished to hear the sound of his voice. She listens, and then hears only two voices, that of Saltabadil and Maguelonne, who is pleading for the life of their handsome guest. Saltabadil yields at last so far as to delay in the hope of finding a substitute before dawn, and then Maguelonne suggests that the first to knock at the door shall forfeit his life. Blanche realizes that at all costs a substitute must be found, and nobly resolves to sacrifice her own. She knocks at the door and enters. The Jester comes to seek his victim. A body sewn up in a sack is pushed through the door to him. He drags it to the banks of the Seine, for the river is to receive his dead enemy. He is preparing to summon up his strength to throw the sack into the water when he hears the voice of the king, who is on his way back to the palace. Amazed, he stoops to tear open the sack and to drag forth his daughter, still living, but mortally wounded. The Jester lays her on the grass and then in a paroxysm of grief falls to the ground by her side.

VITAGRAPH COMPANY OF AMERICA

LED ASTRAY.—An adaptation of the popular melodrama "East Lynne." The opening scene shows Carlisle entering with his bride, Isabel. The servants welcome them. Carlisle introduces his wife to

Barbara, who is insanely jealous. Five years pass by, and the home is blessed with two children. Carlisle departs with Barbara, leaving Isabel jealous and suspicious. Levison is in love with Isabel. He is sternly repulsed, crosses to the window, and sees Carlisle and Barbara in the garden. Levison calls Isabel to the window, and when Levison again urges his suit she consents to elope with him. The contents of the note left by Isabel are made known to all, and Barbara is triumphantly happy. Some time later Carlisle sees his wife's name among those killed in a railway accident. He marries Barbara. Isabel, however, was not killed, and we find her with Levison, very unhappy. She reads of her husband's marriage to Barbara, and also sees his advertisement for a governess. She disguises herself cleverly, and is engaged. Her one consolation is in being once more with her children. The little boy is taken ill, and no hope for his recovery is held out by the doctor. The mother-nurse attends her child devotedly, but sees the little one slowly fading away. Unable to longer conceal her identity, she removes the disguise, the little boy joyfully recognizes her, throws his arms around her neck in one last effort, then falls back dead. The mother realises that her end is near, and calls for her little girl and husband, kisses her child and asks forgiveness of Carlisle, after which she passes away.

THE DRAMATIST'S DREAM.—A young dramatic author writes a play, and invites his friends to a private reading of the same. Some fall asleep, some are interested, while others pretend interest. He sends the play to a manager and awaits a decision with impatience. One morning, after receiving a batch of letters, but not the one he desires. he falls asleep. He imagines that he receives a letter from the manager accepting his play and promising 200 dolls. a week royalty. His friends meet him on the street and congratulate him. The first night audience cheer and throw flowers at him, the manager presents him with a watch as a token of his esteem. the leading lady crowns him with a laurel wreath, and afterwards he entertains them all at supper. At this moment he is awakened by a knock at the door. The postman brings him his manuscript and a letter from the manager declining it.

WEARYBONES SEEKS REST AND GETS IT.—This comedy pictures the trying experiences of Wearybones, who is afflicted with a chronic desire to sleep. While reposing peacefully on a park bench he is ruuely awakened by a passing policeman and told to move on. The hobo wanders away and finds a cozy nest beside a fence. The cops, in pursuing a burglar, jump on him and pound him with their clubs

until they discover he is not the man they want, then allow him to go. Weary comes to a field, spies a stack of straw, crawls in out of sight and tries once more to sleep. Some boys, who have noticed the tramp, wait a few moments, then set fire to the straw, and Weary barely escapes with his life. After many similar adventures a policeman takes him off to jail. He is pushed into a cell and falls on the cot, where he finds rest at last.

MINE AT LAST.—Helen and Jim Grant, her sweetheart, are enjoying a pretty love scene when George Flint, a friend of both, comes down the road. He is also in love with Helen. The two men are about to leave for war. In the camp George attends to the mail, and succeeds in intercepting all the letters between Jim and Helen, causing each one to believe that they are neglected and forgotten. Flint, upon the doctor's recommendation, is granted a three months' furlough. He visits Helen, and tells of his illness. She offers her sympathy and asks for Jim. George tells her that her letters were

received, that Jim ridiculed them. Hearing this, Helen is furious and, when George tells of his love and asks her to be his wife, she accepts. In due time the wedding takes place. George, elated over his success in winning Helen, mails a paper with notice of his wedding to Jim. At the close of the war we find the folks at home preparing a royal welcome to the returning soldiers. They arrive, and when Jim sees Helen, he asks why she never wrote to him. She declares that she did, but that he never answered her letters. Then Jim realises that Flint was the cause of their estrangement. He denounces Flint publicly. Another attack of heart failure shortly after kills Flint. Six months later Jim calls upon Helen and asks her to be his wife.

HEPWORTH MANUFACTURING Co

THE LITTLE MILLINER AND THE THIEF.—A young milliner, whilst taking goods home to a customer, is annoyed by a brute of a fellow, who tries to kiss her. The villain is promptly knocked down by a young man who is passing, and who afterwards escorts the young lady to her destination. Her assailant gains admission to the house, and makes off with some money, which the poor girl is accused of stealing. She is arrested. Meanwhile the villian is seen and pursued by the young man in waiting who forces him at the point of the pistol to the station house, and the innocence of the girl is proved and she leaves the station triumphantly with her hero.

FARMER GILES' VISIT TO LONDON is a screaming comic sketch. An old farmer up from the country falls in with two confidence tricksters. They induce him to part with all his valuables for a parcel of notes. A waiter at a restaurant quickly convinces him these notes are spurious, and he has to fly the place. He becomes half crazy and bumps into policemen, roughs, and costermongers. While he is fighting the latter some one walks off with his coat. Sick at heart he meanders about until he meets a tramp, who promises the farmer a new suit for the things he has on. The "green 'un" agrees, and taking off his things behind a hedge throws them over to the tramp, who makes off with them. Whilst in hiding a pair of lovers come along, and the girl places her coat on the ground to sit on. This is the farmer's chance. He frightens them away with his raving and jumping about and secures the coat.

AMERICAN MUTOSCOPE & BIOGRAPH Co

A CONVICT'S SACRIFICE.—This is a remarkable story of the gratitude of a convict. It graphically depicts how a man endeavours time and again to retrieve his position on release from prison and is helped by a stranger. Fate is against him, and once again he becomes the wearer of the broad arrow. He breaks from prison and makes across country, pursued by the guards. One hundred dollars reward is offered for his recapture. Madly he rushes on until he comes to a dilapidated cottage, into which he rushes for shelter. To his surprise he finds his one true friend, now reduced to poverty. Here is his chance to prove his gratitude, and calling to the guards he forces the man to accept the reward for his capture.

SWEET AND TWENTY.—A charming storyette portraying the love of Alice and Frank—the flirtation, the proposal and the acceptance, then the quarrel over a mistake. Frank's bluffing attempt at suicide to regain the affections of Alice; her alarm, and rescue of the would-be suicide; and the ultimate reconciliation, whilst Harry is shaking hands with himself on the success of his little stratagem.

JEALOUSY AND THE MAN.—Jim and John are lifelong pals. Jim sees his wife whispering in private with John, and is amazed at his wife's perfidy. He rushes home for a gun, and determines to shoot them both. To his great surprise they load him with presents for his birthday, which he had forgotten. That was the cause of their little intrigue.

LUBIN MANUFACTURING Co

A NUGGET OF GOLD.—A fascinating picture of life in the Wild West. Harry, a young miner, brings home to his wife a large nugget of gold, which he places in a hiding place. Several rough miners and camp hangers-on plot to steal the nugget. They entice Harry from his home, and then proceed to steal the nugget. Gertie, the miner's young wife, has a deadly struggle with them, but is overpowered. They take the nugget and Gertie with them, and gallop off. They are pursued by Harry and his cowboys. In the meantime the miners and greasers quarrel over the nugget, and just then Harry and his friends ride up in hot haste. After a struggle they secure the thieves, who are lynched, and the young miner returns to his home happy in the love of his young wife.

Graphic Cine Co.

ROBSON'S REVOLVING HEEL-PADS.—A firm believer in the advantages of rubber heels, Robson has a pair of the revolving pattern pads fitted to his boots, and leaves the shoemaker's with a step as light and springy as though walking upon air. But before going many yards, he begins to rapidly describe circles, in fact his movements are dominated by an irresistible power which has suddenly assumed control of his feet. Spinning away like a human top he makes things "hum" for many a mile. The rubber heels revolve with a vengeance, and Robson, with a vague idea that he is possessed with some form of perpetual motion, is carried madly and victoriously onward against all comers. Newspaper kiosks, telegraph and lamp posts, scaffolding and workmen, etc., etc., are all brought to earth by the rubber-heeled Robson as he whirls along, vainly trying to get a grip upon something to put a "stopper" upon his mad career. Never did "Shanks's Pony" cover ground so rapidly, and Robson's sensations must be something of the "Aeroplano—Roller—Rinko—Switchback" order as he makes a Bleriot-like attempt to skim across the river. Down he shoots from the bank, and leaves mother earth with a terrific burst of speed, but any visions he may have conjured up of a Calais to Dover flight are instantly dispelled as he comes to the end of his revolutions in the waters beneath, to be timely rescued by many "willing" hands waiting to administer cloutings for damage to person and property by the revolving Robson.

THE GAUMONT Co

As announced last week, the Gaumont Co. intend issuing shortly a series of films depicting Mr. Hall Caine in the routine of everyday life. Mr. Bromhead has just arrived from Greeba Castle, where he secured some very fine scenes. These are in active course of preparation, and it is hoped to announce full particulars next week.

J. F. BROCKLISS

THE GOOD CIGARS.—Mr. Roberts is always losing his cigars. He suspects his son and his butler, so decides to a lay a trap for them. He sends for a pot of special paste and dips each cigar in it, then places the box in a conspicuous place. The butler comes in to dust the room and helps himself from the box of faked cigars; the son takes the rest of them. They both then go for a walk. The butler meets an old friend and gives him a cigar and they light up. But when they try to take the cigars from their mouths it is impossible; the paste has done its work well, and the stolen cigars are stuck fast to their lips. The son, who has also found a nice seat, takes one of the cigars and lights up. All goes well uutil he also tries to take the cigar

from his mouth. The two culprits eventually make their way home with the wretched cigars still hanging to their lips. After severely lecturing the two, Mr. Roberts sends for a big jug of cold water which he dashes into their faces.

EPISODES IN THE LIFE OF SCHUBERT.—Schubert, the great composer, was very unsuccessful during the whole of his short life, and his works were never recognised. The story opens with the poor composer leaving his cheerless attic miserable, cold, and hungry. He passes a building in course of erection. The builder's men beg him to give them a tune on the violin. This he consents to do, but in the middle of a piece he sinks to the ground faint with hunger. When the workmen realise that he is in want of food they generously share their dinner with him. A few days later he calls upon a musical friend who has promised to buy some of his compositions. The latter, who is holding a party, gets rid of him. On leaving the friend's house he meets with a poor old beggar who is trying to play a violin, so he borrows the instrument and plays one of his own compositions. After other scenes the film finishes with a beautiful vision covering his body with a sheet, and a marble bust of the great composer gradually appears which the vision crowns with a laurel wreath.

WALTER TYLER LTD

Messrs. Tyler have a highly interesting subject entitled THE HOME AND SPORTS OF AN ENGLISH GENTLEMAN. A visit has been made to the well known estate of Captain C. E. Radclyffe, which is famous for its Clumber Spaniels, and the unique pack of White Retrievers. The remarkable training of these dogs is seen in the section showing the proprietor on a fishing expedition, one of the dogs retrieving the fish in the smartest possible manner. Views of the house and grounds, including the herd of deer, are also shown in the subject. Messrs. Tyler also have a short length showing the old English sport of FALCONRY, the hooding of the bird, its release and flight after a pigeon and the capture of the latter.

Messrs. Pathe

advise us on the point of going to press that they have received information from Paris that their operators are in attendance at Rheims to take pictures of the principle features of the aviation trials. They hope to place the film on the market on Monday or Tuesday next. The length will be about 600 feet. Pathé's were officially permitted to take this series of pictures.

Vitagraph Co. Win "C.Q.D." Case.

Judgment was given in the New York State Supreme Court, on Tuesday, in the case in which. Jack Binns, the wireless telegraph operator, claimed £5,000 damages against The Vitagraph Co. for publicly exhibiting a film, supposed to represent him sending out his "C.Q.D." message from the sinking Republic. Binns alleged that the film made him appear ridiculous.

The Court found against Binns, on the ground that the fame which he achieved was merely of a temporary nature, and that it had decreased so much, through lapse of time, that the action of the kinematograph company caused him no material damage.

WANTED for a series of Optical demonstrations a COMMODIOUS HALL in CENTRAL LONDON. Must be capable of easy "blacking-out" for matinees. Reply stating dimensions, seating accommodation. licences, and terms. "Condenser," Care of The "Kinematograph Weekly" 9 & 11, Tottenham Street, Totthenham Court Road, W,

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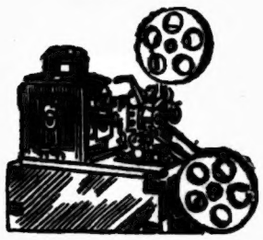

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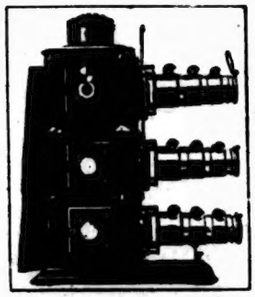

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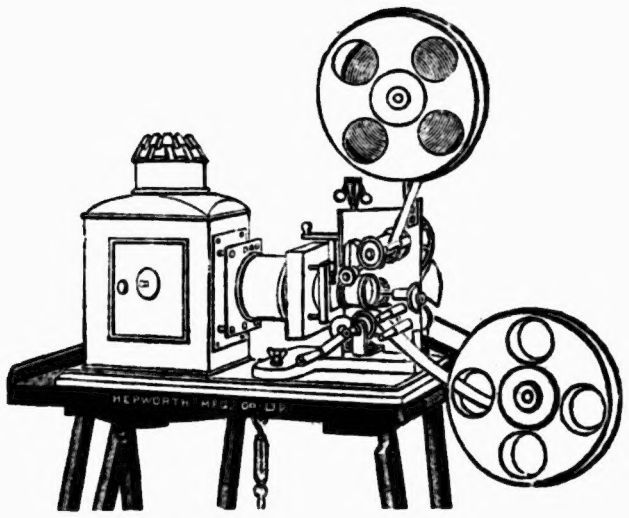

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